JUNE 1, 1940

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

MARCELLE DENYA

Soprano, Will Sing Melisande in Debussy's Opera at the Montreal Festival on June 14

60th YEAR

20 CENTS

Sensational in New York Debut

SARI BIRO

PIANIST

"... must be reckoned among the foremost women exponents of the keyboard of the time."—*New York Times*

"... hers was the most striking debut by a keyboard artist of her sex from abroad in a good many seasons."—*New York Sun*

"... indubitably one of the most gifted pianists of her sex."
—New York Herald Tribune

"... Definitely belonging in the front group of contemporary pianists, male or female." ***—New York World-Telgram***

NEW YORK TIMES,
SUNDAY, MAY 5, 1940.

Her Playing Is Seen as Outstanding

By Noel Straus

Sari Biro, Hungarian pianist, who made her New York debut yesterday afternoon in Town Hall, must be reckoned among the foremost women exponents of the keyboard of the time. Although completely unheralded, the young and comely artist at once established herself as the possessor of talents of the highest order both as technician and interpreter.

By the time that Miss Biro had finished the Rameau "Gavotte and Variations" which opened her initial group of early classics it was evident that one had to do with a pianist whose marked individuality was tempered by a sane approach to her work that permitted no hint of exaggeration to mar her performances.

The Rameau offering, and also the two Scarlatti sonatas which followed in the group, were as remarkable for their absolute rightness in all stylistic details, as for their clarity, accuracy and refinement. And with the Bach-Busoni chorale prelude, "Nun komm' der Heiden Heiland," which completed the sheaf, Miss Biro had her first opportunity to make known the inner intensity and warmth of temperament notably displayed in the Chopin numbers later.

Before arriving at the Chopin selections, Miss Biro turned her attention to the "Moonlight" sonata of Beethoven. One of the most extraordinary characteristics of Miss Biro's art was the ability to set forth lyric passages with exceptional beauty of singing tone and a haunting expressiveness. The entire first movement of the sonata could hardly be surpassed in these respects. Rarely is its content so fully understood or so effectively projected.

With the ensuing Chopin group the pianist reached extreme heights in every regard. The Ballade in F minor, the "Berceuse" and the Polonaise in F sharp minor by that composer were so many impeccable examples of virtuosity of the first water. In the Ballade the lengthy opening statement of the theme was exquisitely colored and filled with imaginative touches that lent it unusual appeal, while the difficult coda, taken at enormous speed, was delivered in breathtaking fashion.

Only the great among pianists can perform the "Berceuse" with the feathery lightness of tone, technical address and delicate poetry brought to it by Miss Biro. And nothing could more convincingly have displayed Miss Biro's versatility than the fiery and powerful reading of the Polonaise, in which such technical hedges as the unison runs at the close of the central episode, were marvelously encompassed.

Only rarely does one hear the Chopin "Berceuse" played with such finish and beauty of tone. The F minor Ballade had many alluring touches.

In Schumann's "Papillons," after the intermission, Miss Biro played as an artist of the first rank. Here was a "reading" full of charm, whimsy and color. Thereafter she seemed to liberate both her spirit and her fingers, so that beyond their expertness and their dash of individuality, her performance had genuine distinction. Doubtless, more will be heard of her.

THE NEW YORK SUN,
MONDAY, MAY 6, 1940.

By Oscar Thompson

Hers was the most striking debut by a keyboard artist of her sex from abroad in a good many seasons.

Piano personality was in Miss Biro's playing from the first phrases of Rameau's Gavotte and Variations, with which she began.

Her sonorities were rather excessive for Rameau and for Scarlatti, but there was an irresistible zest in the way she tossed off two sonatas (E major and C major) by the latter. Her achievement of the so-called "Moonlight" Sonata of Beethoven and a group of Chopin, if not beyond cavil either technically or in details of interpretation, went far to establish her as an artist who was at once musical, devoutly sincere, and expertly grounded.

NEW YORK POST
MONDAY, MAY 6, 1940.

The expiring music season experienced a surprise resuscitation in the debut recital which Sari Biro, a Hungarian pianist, gave Saturday afternoon at Town Hall.

Miss Biro disclosed one of the most equable and comprehensive musical temperatments that have been met here this season and a stable technique that carried her brilliantly through a program that was well composed if largely familiar. O. G.

N. Y. WORLD-TELEGRAM
MONDAY, MAY 6, 1940.

Sari Biro, Hungarian pianist, is among the most gifted of the lady ivory ticklers. In a late season debut the artist established herself hereabouts as definitely belonging in the front group of contemporary pianists, male or female.

With such all-important attributes as soaring technic, excelling musicianship and an impressive array of tonal colors as she disclosed there were manifest also the natural aptitude, the musical intelligence and much temperament.

Thus, under her carefully considered and, at the same time, spontaneous ministrations qualities that don't often go together—the Rameau Gavotte and Variations emerged in their full growth, beautifully balanced as to line and dramatic progress and altogether enkindling. R. C. B.

NEW YORK HERALD TRIBUNE,
SUNDAY, MAY 5, 1940.

By Jerome D. Bohm

Coming completely unheralded and playing when the music season is about to close, the young Hungarian pianist Sari Biro, who made her American debut in recital in Town Hall yesterday afternoon, proved to be not only one of the most absorbing instrumentalists heard here this season, but indubitably one of the most gifted pianists of her sex. Slender, blonde and unassuming, Miss Biro disclosed technical attainments and an individual approach which is grounded on solid musicianship.

The exceptional qualities of her style were at once apparent in her opening contribution, the Gavotte and Variations of Rameau, which she set forth not only with tonal pithiness, but with a touch of the fiery temperament which was to be more fully unleashed in her Chopin group. Her traversal of the ensuing arrangement by Busoni of Bach's choral prelude, "Nun komm der Heiden Heiland," was impressive for its realization of the devout, introspective nature of the music and the sonata in E major and C major of Scarlatti, which followed, were crisply and zestfully conveyed. Biro discoursed the Chopin Ballade eloquently and movingly; her version of the Berceuse was ravishing both for its poetic sensibility and its shimmering tonal investiture, and she brought a splendid, imaginative sweep to her publication of the F sharp minor Polonaise.

Concert Management: ANNIE FRIEDBERG, 250 West 57th Street, New York City

Baldwin Piano

MUSICAL COURIER

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Metropolitan Buys Opera House, Renews Johnson's Contract

Ziegler and Lewis Also Reengaged—AGMA Denies Right of Company to Resell Artists' Radio Activities—To Replace Grand Tier Boxes with Loge Seats

With the taking up of the option to purchase the sixty-year-old building on Broadway, an initial payment of $500,000 and the engaging of a firm to make structural changes, the Board of Directors of the Metropolitan Opera Association are now considering the demand of the American Guild of Musical Artists that the "franchise fee" be eliminated from all contracts with its artists.

As forecast in the May 15 issue of the Musical Courier the national campaign conducted by the Metropolitan committee to raise a $1,000,000 fund, raised $45,712 more than the required sum.

AGMA's demand was submitted as this issue of the Musical Courier went to press. According to Mrs. Blanche Witherspoon, executive secretary, AGMA acknowledges the right of the Metropolitan to restrict the activities of its artists on the radio and to charge a fee, but denies that this right may be sold as it has been to the National Broadcasting Company.

"The right to restrict the activities of its artists on the radio cannot be sold to a third party and we are asking this 'rewording' of the contracts," Mrs. Witherspoon said. "We do not expect any difficulty in the light of the recent successful financial campaign but meantime have forbidden artists to sign new contracts."

The Metropolitan directors authorized the J. G. White Engineering Corporation to replace the grand tier boxes with loge seats, increasing its capacity by about 100 seats; to install 647 new balcony seats; to make structural changes in the ceiling; replace fire-escapes with modern ones; repaint the woodwork and ironwork throughout; and install new plumbing in the dressing rooms of musicians and members of the company. The remainder of the drive receipts will be used to put the Opera Association "on a sound financial basis."

Contracts of General Manager Edward Johnson and his assistants Edward Ziegler and Earle R. Lewis were renewed for two years with an option for a third.

Photo by Larry Gordon

THREE YOUNG ARTIST WINNERS RECEIVE PRIZES in contests of New York Federation of Music Clubs at the New York World's Fair, May 19. Left to right, Lucy Monroe, soprano, who made the presentations to Patricia Neway, dramatic soprano, Loren Trindall, pianist, and Charles Latterner, tenor. (Story on page 10.)

Ann Arbor's 47th Festival Brings Note of Novelty

Philadelphia Orchestra and Many Prominent Soloists Add Brilliance—Debut of Native Work and New Conductor Are Features

By ALAN McL. TAYLOR

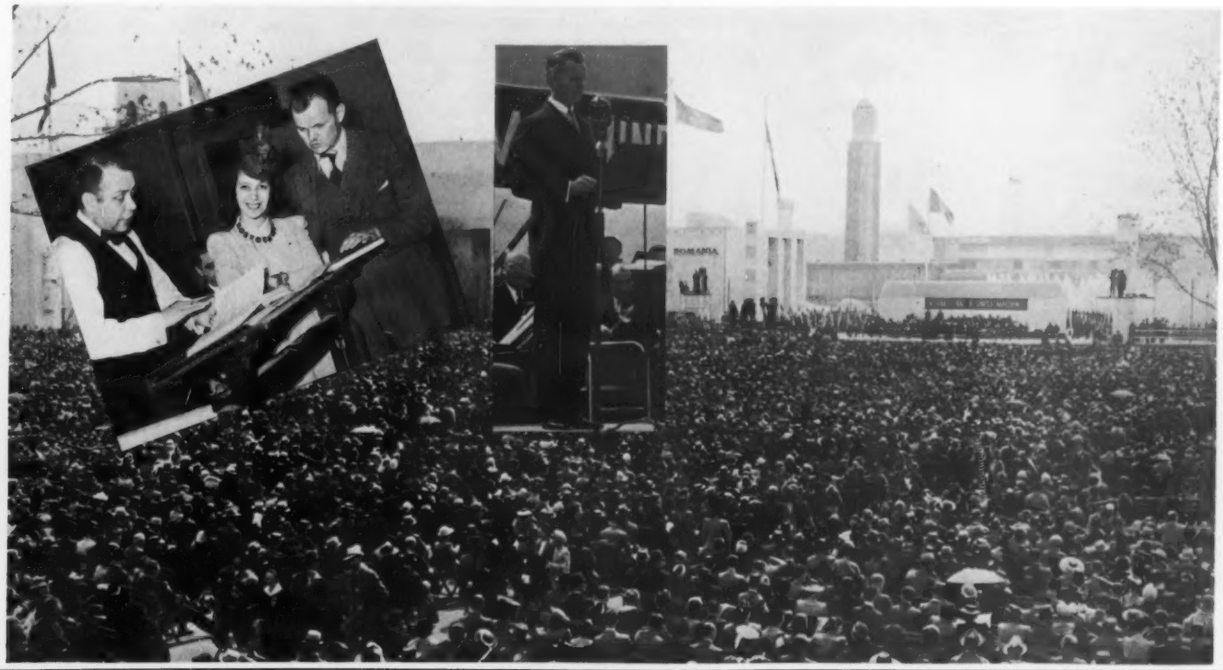
ANN ARBOR, MICH.—The 47th May Festival—one of the established institutions of the Middle West, thanks to the management of President Charles A. Sink—this year brought six notable concerts in four days.

The first had a happy combination of the Philadelphia Orchestra under Eugene Ormandy and Alexander Kipnis, basso, soloist in an all-Russian program. Both shone brilliantly in the performance of the Prokofieff suite, Lieutenant Kijé, last given here by the Boston Symphony without soloist. In commemoration of Tchaikovsky, Ormandy led the orchestra in that master's fifth symphony.

Native Cantata Premiered

The Thursday evening concert included a local novelty in the Egmont music by Beethoven, done in its entirety with the assistance of Rosa Tentoni, soprano, and Richard Hale, narrator. It marked the first appearance of Thor Johnson as conductor at these festivals, for the premiere of Charles Vardell's cantata, The Inimitable Lovers. But

(*Continued on page 4*)



SING AT THE NEW YORK WORLD'S FAIR. Lawrence Tibbett and Lily Pons in a concert conducted by Wilfred Pelletier, with the Metropolitan Opera Orchestra, given under the auspices of International Business Machines, May 13. Inset, right, Mr. Tibbett; left, both artists rehearsing with Mr. Pelletier.

Photos by Wide World, Inc.

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Modern Mechanical Devices Aid Annual Bach Festival in Bethlehem

By HAROLD A. STRICKLAND

BETHLEHEM, PENNA. — Mechanical devices never dreamed of by Johann Sebastian Bach in 1733 when he presented Augustus III with an "insignificant example" of his "skill in musique" were brought forward here on May 17 and 18 at the thirty-third annual festival. For the first time, in order to provide accommodations for those unable to enter the Packer Memorial Chapel, scene of the annual performances, the music was carried to the Packard Laboratory, opposite, by public address system and some 500, seated there, heard the crowning number of the Festival, the B minor Mass.

Another innovation was the supplanting of the harpsichord, for the cantatas, by a modern electrical instrument; and many there were who expressed a preference for the original scoring rather than the newer and tonally different instrument.

With uncertain weather on Friday afternoon, the sun suddenly broke through clouds as the Moravian Trombone Choir, in the belfry atop the chapel, burst forth into four chorales. Atmospheric conditions, however, affected the instruments and it was not until almost the last of the chorales had been reached before the expected bell-like tones rang out clearly announcing the opening of the festival.

Within the chapel, Ifor Jones, in his second season as conductor, faced the 200-voiced chorus, and members of the Philadelphia Orchestra assisting, and led singers and players in Cantata No. 91, All Praise to Thee, Lord Jesus Christ, with the soloists for the festival, Sue Harvard, soprano; Jean Watson, contralto, Hardesty Johnson, tenor and William Gephart, bass, all participating. Dr. T. Edgar Shields was at his accustomed place at the organ with Gretchen Newhard playing the electrical instrument instead of the harpsichord.

It required only this opening cantata for Miss Watson to register herself as the "find" of the festival which not so long ago opened the way which led Rose Bampton to the Metropolitan Opera. Miss Watson possesses a full-range contralto, rich, colorful and of size and she demonstrated complete understanding of the Bach style. Miss Harvard sang with style and Mr. Johnson with technical skill and assurance. Mr. Gephart proved more of baritone quality than bass, his best work being in the middle register.

(*Continued on page* 25)

Dennis Photo Service

JEAN WATSON, CONTRALTO SOLOIST AT THE BACH FESTIVAL
at Bethlehem, Penna., with her teacher, EDGAR SCHOFIELD, outside the Packer Memorial Chapel, where the where the festival was held.

DR. CHARLES SINK,
president of the Ann Arbor Festival (left), greets Dr. HARL McDONALD, manager of the Philadelphia Orchestra, who conducted his Santa Fe Symphony during the festival.

Schang's Courier Verses Set to Music

Frederick C. Schang's verses published in Musical Courier April 1 paraphrasing traditional encore songs, have been set to music by Howard Kubik. As "On Encore Songs," the results were successfully introduced by Muriel Dickson, Metropolitan Opera soprano, in a recital at Amherst, Mass., April 26. The poem follows:

The gingham dog, the calico cat;
The Dresden doll with China hat;
The cuckoo wild whose call doth mock,
The cuckoo tame within the clock;
The old Delft plate upon the rack,
The shepherd's call which answers back;
The naughty wind that goes "O—oo—o-oo!"

The awesome owl's "Tu whit, tu whoo!"—
These are some topics that hint WHAT's WRONG
With authors who write that ENCORE SONG!

Ann Arbor Festival Introduces Novelties

(*Continued from page* 3)

surpassing all other "firsts," Dorothy Maynor made her debut in this city in concert.

Mr. Johnson's appearance on the podium for the cantata constituted a test which he passed A plus. Alfred Noyes wrote the poem about Anthony and Cleopatra. Miss Tentoni and Robert Weede were in fine voice and performed their music admirably. One has not heard the Choral Union sing so well in years, which speaks volumes for the training of their young leader.

Maynor Impresses in Debut

It is difficult to speak of the deep impression made by Dorothy Maynor without resort to superlatives. It was not merely the rich voice, but her personality, infinite modesty and simplicity.

Friday afternoon brought the Children's Chorus under Juva Higbee, singing with charm and precision a group of five songs which might come under the general heading, folk. Mr. Ormandy conducted his arrangement of two Bach choral preludes, into which the orchestra entered *con amore*. Harl McDonald led his Santa Fe Trail Symphony, depicting the Westward Ho of the early pioneers to the Southwest.

The memorable performance of the afternoon was that of the Beethoven fourth piano concerto with Artur Schnabel, Ormandy conducting. Few will forget the performance of the second movement, with accompanying strings.

The program Friday night was too long for even hardened concertgoers. Mr. Ormandy and the orchestra were at their highest moments in a Corelli suite for strings and the Franck Symphony, even the ballet suite The Machine Man by Zador. Joseph Szigeti played with the orchestra Chausson's Poème for violin with great artistry and warmth.

Lily Pons, soprano, held the stage for a large part of the evening with her charming coloratura voice and her winsome manner, which won the undergraduates immediately.

Saturday gave us two outstanding concerts, in the afternoon a Brahms program and the evening given over to Saint-Saëns. The double concerto in A minor for violin, cello, with Szigeti and Emanuel Feuermann as soloists was stirring. It would be difficult to find a more fortunate combination.

Samson and Delilah Sung

The evening concert of Saint-Saëns' opera Samson and Delilah was first a triumph for Thor Johnson, who had trained the Choral Union and who conducted the performance with complete mastery. Secondly, there were four commanding soloists: Enid Szantho, Giovanni Martinelli, Norman Cordon and Robert Weede. It was regrettable that Mr. Cordon had so little to do. The others carried the burden of the work in a most gratifying manner and brought to a close one of the finest festivals that old-timers could remember.

Hollywood's New Opera Forces Bow

Company Under Coates and Rosing Open in Faust with Many Innovations

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau, Hollywood, Calif.

The debut of the Southern California Opera Association in Gounod's Faust, at Philharmonic Auditorium May 7, demonstrated that under proper guidance resident artists can offer a convincing operatic performance, vocally and visually. Albert Coates conducted with a masterly skill which achieved a perfect balance between the varied factors of principals, chorus and orchestra, building climaxes with unerring dynamics, and carrying tempi at the exact paces requisite to the maximum of dramatic effect. Vladimir Rosing brought to the company something which no other group in this country possesses in such degree—stage direction. Every role was convincingly portrayed because it was really acted as well as sung. Every member of the cast looked his part so completely that the visual entertainment was on a par with the musical.

The opera was sung in well chosen and admirably delivered English, which naturally made for mutual understanding between singers and auditors. The grave wrappings of tradition were discarded and Faust, long considered an operatic cadaver, emerged as youthful and revitalized as the character in the title role. The aged philosopher and the young Faust were sung, quite logically, by two tenors, while the role of Siebel was sensibly allotted to a man.

Settings deftly combined utility and economy. Faust descended from his high study to be confronted by Mephistopheles

(*Continued on page* 20)

Westminster Choir Festival Held in Princeton

PRINCETON, N. J.—The 1940 Festival of five concerts was conducted here from May 17 to 23 in the McCarter Theatre. Dr. John Finley Williamson directed the Westminster Choir in several programs, the concluding one on the afternoon of May 23 on the campus of the choir college following the annual commencement exercises. He also directed the ensemble in a vesper service.

Rossini's Solemn Mass was sung by the choir under Dr. Williamson's direction on May 21, when a concert of Georges Couvreur's compositions was also presented. An orchestral program was directed by Sandor Salgo with Jenos Antal, Janos Scholz and John Baumgartner as assisting soloists. Mr. Salgo, as violinist and Henri Switten, pianist, were soloists at another program. Carl Weinrich, organist, was heard in recital on May 22. S. N.

To Hold I.S.C.M. Festival in U. S. Next October

Composers everywhere are asked to submit works for performance at the annual festival of the International Society for Contemporary Music, which will be held for the first time in this country early next October, in New York and Princeton, N. J. Roger Sessions this year represents the U. S. section in the international jury. Miss Dorothy Lawton of the New York Public Library music department is secretary.

Piano Teachers Tournament

The National Guild of Piano Teachers will hold its eleventh annual National Piano-Playing Auditions from June 6 to 8 at the Hotel Biltmore for the New York area.

"Dynamism of Modern Life Bans Fruitless Experiment in Music"

Paul Doguereau, French Pianist, Planning American Tour, Finds New Purpose in Recent Trends

The dynamic activity of life today has doomed the impressionistic approach. This is reflected in contemporary musical expression, in the opinion of Paul Doguereau, young French pianist, recently returned to this country after a long absence.

"The so-called modernistic school is purely comparative," said Mr. Doguereau. "Rather, this is a sort of transitional period. I believe that although we will not go back to the so-called period of formalism, there is a desire for harmony, for a definite pattern and an orderliness which will be disclosed also in musical terminology. The romantic period was one of self-expression, a breaking away from formalistic ideas. Then came the impressionistic era; but now, after a period of experimentation, I think the old classic idea will ultimately prevail.

Interested in American Music

"I am greatly interested in what is occurring in this country. There is a far greater interest in music generally and especially in the piano than I found in my last brief visit in 1926. I shall be happy to bring out scores by American composers. Already I am looking over some of them. I believe all present-day composers should have an opportunity to be heard, and particularly the later works of these. Of course we may not agree with some of their early output. But when we look at later works, we find that even in this school, there is more of a definite line, a plan to their expressions. No longer are they experimenting without any idea as to what they think they should say.

"Perhaps that is what leads me to believe that we are already passing out of this transitional period and the new is taking definite form."

Last heard here only in a few private musicales, Mr. Doguereau is planning a formal New York Town Hall debut in the course of an extensive tour being arranged by Albert Morini, his manager. Already he has been engaged for concerts in Montreal, Washington, D. C., New Orleans and other cities on this his first American tour which opens in November.

Heard in European Cities

Abroad, Mr. Doguereau has played in Poland, France, Switzerland, Italy, Austria, Germany and other countries both in recital and as soloist with orchestras. He gave four concerts over the Warsaw radio when it was one of the outstanding broadcast stations in Europe. A graduate of the Paris Conservatoire, when he won the Prix d'Excellence, he studied with Emil Sauer and Egon Petri later and also coached with Mme. Debussy. He is particularly interested in the works of this French impressionist.

"Not that I am a Debussy specialist," he said. "I believe a pianist should be eclectic in his selections. Although I have played much Debussy, I also have given Schumann recitals in Germany. Of the later composers, I confess an affinity for Ravel but not to the exclusion of any other composer, either classic, romantic or modern."

The pianist expects to spend the summer on a farm preparing his programs for the forthcoming tour.

H. A. S.

PAUL DOGUEREAU

Study by Arni, Arni Studios, N. Y.

Mu Phi Epsilon Maps 26th Session

CINCINNATI.—The twenty-sixth national convention of Mu Phi Epsilon, national music honor sorority, will be held at the Gibson Hotel here on June 28, 29, 30 and July 1 with the entire East Central Province of seventeen chapter units as the hostess committee. Mrs. Charles E. Geiser, former national secretary, heads this group and is being assisted by Mrs. E. M. Raber, secretary; Martha M. Seifried, treasurer; Mrs. August Brettschneider, former national president; Lorene Bullerdick, Mrs. Charles Laib, Mrs. George Kountz, Mrs. Walter Mac-

(*Continued on page* 23)

NATIONAL COUNCIL OF MU PHI EPSILON,

Music Honor Sorority. Top row, left to right: Mrs. Clyde E. Titus, Indianapolis, Secretary and East Central Province Governor; Mrs. Daniel P. King, Minneapolis, President; Mrs. Francis H. Redewill, San Francisco, Editor and Pacific Province Governor; bottom row: Helen Mueller, Appleton, Wis., Vice-President and Great Lakes Province Governor; Mrs. Arthur Miller, Lawrence, Kan., Treasurer and West Central Province Governor; Mrs. Eugene B. Allensworth, Atlanta, Ga., Alumnae Secretary-Treasurer and Altantic Province Governor.

N. Y. Philharmonic Attendance Expands

246,174 Listeners Heard 105 Concerts, Directors Told

Attendance this season at concerts of the New York Philharmonic-Symphony Society exceeded those of last year it was reported at the annual meeting of the Board of Directors by Marshall Field, president and chairman of the board. Finances of the society are in good condition he said. Total attendance at the 105 Carnegie Hall concerts was 246,174, an average of 2,344. This does not include the new children's series in Town Hall or the two private concerts.

Mr. Field reported no change in personnel contemplated for the ninety-ninth season next year nor were any retirements expected.

In addition to guest appearances of Bruno Walter and Dimitri Mitropoulos, Walter Damrosch will appear on the Philharmonic podium next season, conducting the first performances of the new version of his opera Cyrano de Bergerac in concert form, on Feb. 20 and 21.

Floyd G. Blair was named a trustee to succeed the late Edwin T. Rice. Others named are Charles Triller, Paul D. Cravath, Robert H. Thayer and Mr. Field. Mr. Blair was also chosen assistant treasurer, the post held by Mr. Rice. Mr. Field was renamed to his posts; Mr. Triller chosen treasurer; Mr. Cravath, vice-president; Richard W. G. Welling, secretary; and Arthur Judson, executive secretary. The eight directors elected were Mrs. Vincent Astor, Harry Harkness Flagler, Mr. Judson, Countess Mercati, William S. Paley, Mrs. John T. Pratt, Mrs. Frederick T. Steinway and Maurice Van Praag, the last-named personnel manager of the orchestra.

Purdue Opens New Hall Seating 6,208

LAFAYETTE, IND.—The new $1,205,000 Hall of Music at Purdue University, seating 6,208, was dedicated here on May 3-4. The exterior is of concrete and brick with Indiana limestone trimmings. The audience enters through a basement which contains a variety of broadcasting studios, audition, and conference rooms, as well as units housing air conditioning and stage equipment. Excellent acoustics predominate throughout the large hall, while indirect or recessed lighting is used to advantage in the decorating scheme.

Helen Jepson, soprano, and Nino Martini, tenor, of the Metropolitan Opera, the university glee club, under Albert P. Stewart, the symphonic band and concert choir participated. H. C. G.

Grace Moore Gives Up Home on Riviera to Children

Grace Moore will spend her first summer in this country in several years, having turned over her home on the Riviera as a refuge for children from the war zone.

Miss Moore will pass most of the season at her farm in Connecticut but will appear in outdoor concerts at the San Francisco Fair, June 4; at Robin Hood Dell, Philadelphia, June 27; Chautauqua, N. Y., July 24; and Hollywood Bowl, Aug. 8.

Marjorie Lawrence to Sing Alceste in Buenos Aires

Marjorie Lawrence, Metropolitan Opera soprano, will sing the title role of Gluck's Alceste for the first time in the Americas during the current season at the Teatro Colon in Buenos Aires. Miss Lawrence studied the role immediately after her debut with the Paris Grand Opéra, with the late Félia Litvinne, Russian prima donna, who was particularly identified with it.

Miss Lawrence also will sing Brünnhilde in Die Walküre and Kundry in Parsifal.

OUR CANDIDATES

FOR President: F. H. La Guardia, regular patron of concerts and opera.
For Vice-President: T. Dewey, who sings baritone.

OUR PLATFORM

1. Abolition of child labor on concert platform.
2. Repeal of amusement tax on debut recitals.
3. A three-hour night for Wagner operas.
4. Better ventilation in concert halls.
5. Solo dance programs limited to 20 minutes.
6. Rebate to audiences at concerts where singers read words out of a little book.
7. Civil service for music critics (to improve civility).
8. Eight hour day for music critics.
9. Old age pensions for critics, press agents and managers.

MODERN MUSIC

IN olden days what marred composer's song
Was that the artist played the right note wrong.
But in the case of modern stuff, the problem might
Be stated: HOW TO PLAY THE WRONG NOTE RIGHT!

HOW TO LOSE SARNOFF IN HIS OWN BACK YARD

SUPPOSE you are an inventor. You have a marvelous invention. You have just invented a radio set which will not receive dramatic serials. President Sarnoff of R.C.A. is trying to buy it from you. You are trying to avoid him. Unfortunately you decide to go roller-skating on the Rockefeller Plaza Rink. The Chief is dining nearby at the *Café Cats-Ar* on the lower level. He sees you. He starts after you. You skate out of his reach. He pursues you. Here's how you would lose him in his own bailiwick!

Quickly climbing the north steps to 50th Street, you duck across the street going west, just past the News Reel Theatre, turn sharp right and get a grand coast down the freight entrance ramp to the sub-basement, picking up 50 yards on your puffing pursuer. Grabbing the freight elevator you ride to the 8th floor, dart into Toscanini's dressing room, and remove your skates. Wrapping up skates in a newspaper so that they look like a basket lunch, and thus disguised as a Staten Island tourist, you amble into Studio 8H and await a GUIDED TOUR. You join the first such tour to appear, get a gratis look at the rest of the building, and soon find yourself on the street, a free man, plus a pair of roller skates.

Schang's Musical Almanack

FOR JUNE, 1940, WHICH HATH XXX DAYS

A record of musical birthdays and other memorable days, odd facts sometime perverted into fiction, all in a spirit of jest, laboriously compiled by F. C. Schang.

JUNE, 1940 VOL. 1, NO. 6

1—Sa.—Heaven tunes Earth to 440 International Pitch as advertised by James Russell Lowell.

2—Su.—Now if ever come perfect days. Sir Edward Elgar born, 1857. It's a boy, Grover, over at the Whalen's, 1886. Born with a gardenia in his mouth.

3—M.—Heaven lays warm ear over Earth, 1940. King of England married Duchess of Windsor, becoming a Duke thereby, 1936.

4—Tu.—June is the month for romancing; June is the month of brides;

5—W.—June has a climate entrancing, June's fine for golf, besides.

6—Th.—Nazis evacuate Norway on Flagstad's threat to drop German operas from her repertoire, 1940.

7—F.—Many people remark this is the {coldest / warmest} June in years, 1940.

8—Sa.—Robert Schumann born, 1810.

9—Su.—Be-Kind-To-Manager Day. (Artists send managers flowers.)

10—M.—First performance of Tristan u. Isolde, Munich, 1865.

11—Tu.—Richard Strauss born, 1864.

12—W.—Pol Plançon born, 1854.

13—Th.—Sensation at Burlesque Show when gal plays Bach's Air on G string, 1940.

14—F.—*Flag Day*. John McCormack born, 1884.

15—Sa.—Edvard Grieg born, 1843. Ernestine Schumann Heink born, 1861.

16—Su.—What this country needs is a good 5c chocolate soda.

17—M.—Igor Stravinsky, whose music may be better than it sounds, born, 1882. Charles Gounod born, 1818.

18—Tu.—The sweetest sound on the air is the sound of the surf on Waikiki Beach broadcast on the hour "Hawaii Calls."

19—W.—Mishel Piastro born, 1891.

20—Th.—Jacques Offenbach born, 1819. Debut of Massenet's La Navarraise, London, 1894. N. Y. Lewisohn Stadium season opens, 1940.

21—F.—First performance of Die Meistersinger, Munich, 1868. *Summer.*

22—Sa.—T. Leschetizky, famous coach of all-star piano players, born, 1830.

23—Su.—John Finley Williamson born, 1887.

24—M.—Republican National Convention at Philadelphia, 1940. Vote the All-Musical Ticket: La Guardia & Dewey.

25—Tu.—Gustave Charpentier, who wrote one hit opera, Louise, and then coasted, born, 1860

26—W.—Adiaphonon, piano with metal bars instead of strings, thus remaining permanently in tune, invented by Schuster, 1820.

27—Th.—Boycott by piano-tuners puts adiaphonon out of business, 1820.

28—F.—Robert Franz born, 1815. J. Joachim born, 1831. Oley Speaks born, 1876.

29—Sa.—Luisa Tetrazzini born, 1871. Nelson Eddy born, 1901.

30—Su.—W. Pelletier born, 1896.

Indianapolis Men Play Native Work

Bampton and Martini in Final Martens Concert — Sorority Events Given

INDIANAPOLIS, IND.—Fabien Sevitzky and the Indianapolis Symphony offered a gala concert at the final subscription pair at the Murat. The Brahms second symphony and Respighi's Pines of Rome were performed with unusual polish and superb tone. San Juan Capistrano, by Harl McDonald, was the American work and proved colorful and worthy of performance. The orchestra triumphed again with the brilliance and euphony of its playing, and was rewarded by repeated ovations.

An all-request program was presented at the final "Pop" concert. Elgar, Tchaikovsky, Sibelius, Cesana, Verdi, Grieg, Strauss, and Liszt compositions provided ample entertainment to a packed house including a number of standees. Mr. Sevitzky and the orchestra played with dash and incisiveness, bringing the season to a triumphant close.

Nino Martini and Rose Bampton provided the closing attraction for the Martens Concerts. Duets from Madam Butterfly and La Boheme were offered with luminosity of tone. Ivor Newton and Miguel Sandoval played able accompaniments.

Zeta chapter of Sigma Alpha Iota of the Jordan Conservatory in its spring concert featured the sorority's vocal ensemble in Ave Maria, from The Cross of Fire by Bruch. The symphonietta was heard in Massenet's Pastorale for solo violin with string orchestra.

Kappa chapter of Mu Phi Epsilon presented a program at the D.A.R. chapter house. Rebecca Lewis, harpist of the local symphony, and Mary Gottman, pianist, were outstanding soloists in a program of instrumental and vocal compositions. H. C. G.

Kindler Resigns as Conductor of Reading Symphony

READING, PA.—Hans Kindler has announced his resignation as conductor of the Reading Symphony Orchestra. With an augmented ensemble of nearly 100 musicians, Dr. Kindler presented his farewell concert at Rajah Theatre, offering the Tchaikovsky fifth symphony and shorter works by Brahms, Shostakovitch and Wagner. That the orchestra has made great strides during the nine years of Kindler's leadership was evident at this final concert of the season.

D. L. S.

Dr. Ruby Davy in New York

Dr. Ruby Davy, pianist, composer, lecturer, the first and only woman Doctor of Music in Australia, arrived in New York from London recently enroute to her home in Adelaide. Arrangements were made to have Dr. Davy give at least two of her lecture recitals in New York dealing with the evolution of chamber music and color in music.

The pianist, a native of Adelaide, the daughter of eminent parentage, a direct descendant of the Earl of Litchfield, gave three recitals at Wigmore Hall, London, with Albert Sammons, violinist before appreciative audiences. Besides being so highly honored in Australia Dr. Davy was the first woman outside of the United Kingdom to receive the fellowship diploma of Trinity College, London, in 1936. She established the Dr. Davy Conservatorium in Melbourne, thus carrying on a life-long tradition of teaching. Her mother was Mrs. Louise Jane Davy, a noted pianist and singer, prominent for years in musical education in Australia; at the age of thirteen Ruby Davy had twenty-seven pupils of her own.

In honor of her distinguished career, the Davy Honour Case was installed at Salisbury Institute in South Australia on October 17, 1936. The case contains various documents relating to the ancestry, life and career of Dr. Davy.

After returning to her native Australia in June, it is probable that Dr. Davy will again come to this country to fulfill lecture recital engagements.

Government Asks ASCAP for Records

Anti-Trust Investigation Begun —Subpoena Fought

WASHINGTON, D. C.—The anti-trust division of the Department of Justice has served a grand jury subpoena upon the American Society of Composers, Authors and Publishers, requiring the society to submit its records for Federal examination. Victor Waters, Special Assistant Attorney General, who is in charge of the inquiry, refused comment but stated that a grand jury investigation of the ASCAP is under way.

The society, through Gene Buck, its president, on May 10 filed a motion to quash the subpoenas and argument on this motion was to be held before Judge Henry W. Goddard in United States District Court on May 29.

A previous civil anti-trust suit was filed by the Government in 1934 against the ASCAP, the Music Publishers' Protective Association, Music Dealers' Service, Inc., and 128 members of the three organizations, including many publishers and composers of popular music, as defendants.

The complaint alleged that the defendants were in position "to dictate to and dominate" the radio industry, that they had "eliminated free competition" and had fixed royalty rates "arbitrarily." It asked that all agreements made between the defendants and the broadcasters and manufacturers of electrical transcription recordings be declared illegal under the terms of the Sherman anti-trust act. The trial began in June, 1935, but was later postponed so that the parties could stipulate the record and was never concluded.

The National Association of Broadcasters, which has contested the license fees charged by the ASCAP for the right to broadcast music by ASCAP members, has recently with the backing of the National Broadcasting Company and the Columbia Broadcasting System, formed a company known as Broadcast Music, Inc. Its aim is to develop an independent catalogue of popular music which might be broadcast without paying license fees to ASCAP. Merritt E. Tompkins, general manager of Broadcast Music, Inc., on May 24 announced the corporation had bought the rights to 2,000 songs of Hinds, Hayden & Eldridge, Inc., and had signed a contract with Bruno Granichstaedten, exiled Viennese composer.

The two leading radio chains, whose contracts expire at the end of 1940, have stated their determination not to renew them. ASCAP on March 31 last issued a new schedule of fees which increase the rate which it is proposed to charge the major radio chains by requiring clearance at the source of 7½ per cent of their revenue, at the same time relieving affiliated stations of payment on income from the networks. The society proposed that the group of stations with annual gross business of $50,000 or less pay only 3 per cent on net income and a sustaining fee of $12 a year. A second intermediate group, with business ranging probably to $250,000 gross annually, were to pay 4 per cent of net receipts, with a reduction of 25 per cent in sustaining fees. The larger network-affiliated stations were to retain their present 5 per cent basis and sustaining fee.

Minneapolis Lauds Orchestra's Finale

Casadesus, Pons, Kostelanetz and 9th Symphony Heard in Season's Closing Programs

MINNEAPOLIS, MINN.—Robert Casadesus, pianist, contributed to the charm of the seventeenth concert of the Minneapolis Symphony, playing the piano part of the d'Indy Symphony on A French Mountain Air and Weber's Concert Piece. Mr. Mitropoulos was at his best and besides giving the soloist alert support presented the Lalo Overture to The King of Ys, and the Little Symphony in G by Robert L. Sanders. The latter work well merited the sympathetic interpretation given by Mitropoulos.

The thirty-seventh season of the Minneapolis Orchestra closed impressively with two brilliant performances of Beethoven's ninth symphony. The soloists were Rosa Tentoni, soprano, Lilian Knowles, contralto, Ernest McChesney, tenor, and David McClosky, bass. The chorus of over 300 was composed of the Westminster Presbyterian, Gethsemane Episcopal, Hamline Methodist Episcopal, Minneapolis All-City and Carlton College Chapel choirs.

Mitropoulos swept the work to a triumphant close with tremendous climaxes. The orchestra also played Fidelio Overture by Beethoven, Miss Knowles and Mr. McChesney added airs by Bach in the first concert, and on the following Sunday there were solos by Miss Tentoni and Mr. McClosky.

The close of the orchestral season brought a special concert at the Municipal Auditorium, when the combination of Lily Pons and André Kostelanetz attracted a huge audience. Miss Pons sang several arias charmingly. Her husband's part of the program included the overture to Der Freischütz, by Weber, the Prelude to The Afternoon of a Faun by Debussy and the Overture-Fantasy Romeo and Juliet by Tchaikovsky. His readings were clearly modeled. E. G. K.

Marcelle Denya Heard in Opera, Concerts and Festivals

Marcelle Denya, French soprano, who appears at the Montreal Festival this summer, has been a member of the Paris Grand Opera, soloist with the principal orchestras in that city and also concertized extensively. Mme. Denya made her New York debut this season.

Her operatic debut was made as Nedda in Pagliacci and she soon afterward sang Pamina in Magic Flute, Euridice in Gluck's Orfeo and Marguerite in Faust. When Turandot was first produced at the Paris Grand Opera, Mme. Denya was chosen to create the role of Liu. Also in the same house, she sang the principal feminine roles, for the first time in Paris, in Rabaud's Marouf, Roussel's La Naissance de la Lyre and Max d'Ollone's L'Arlequin.

Alternately appearing at both Paris opera houses, Mme. Denya, at the Comique sang Mimi in Boheme, Micaela in Carmen and the title roles in Madam Butterfly and Massenet's Manon. She also sang the leading role in Messager's M. Beaucaire.

Mme. Denya has been soloist with the Concerts Lamoureux and Concerts du Conservatoire appearing at the latter in a festival concert of Ravel works directed by the composer. She has appeared also at the Versailles and Salzburg festivals. In recent years, Mme. Denya has devoted herself in recital work to the French song as exemplified by Debussy, Ravel, Faure, Duparc and others and has been presenting many of these in her concerts in this country.

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Gallo Extends San Carlo Season in New York

With capacity audiences at each performance, the ten-day season of the San Carlo Opera Company in the Center Theater, New York, had to be extended by several week-end performances. Fortune Gallo, director of the company, added eight performances and extended the season, which opened May 9, until June 2. The operas presented included no novelties but time-tested standard scores.

A familiar cast was heard in Verdi's Rigoletto, the initial work. Ivan Petroff sang the title role with notable skill and facility, if some unevenness of tone. Lucille Meusel's Gilda was well sung and ably delineated. As the Duke, Sydney Rayner was in good voice and acted with authority. Charlotte Bruno, Harold Kravitt, Francesco Curci, Richard Wentworth, Louis De Cesare, Fausto Bozza, Dorothy Dickson and Myra Manning completed the cast under the baton of Carlo Peroni.

Glade as Carmen

Coe Glade, who has been making the Carmen role a specialty these several years, gave her familiar impersonation and voicing on May 10 and again satisfied patrons with her warmth of temperament and expressive singing. Sydney Rayner, another experienced artist, was the Don Jose, of convincing ardor, adequate fullness of tone and handling the music well. Mostyn Thomas presented a lively and ringing Escamillo; Laura Triggiani, an attractive and lyrical Micaela. Others were Myra Manning (Frasquita), Charlotte Bruno (Mercedes) and Messrs. Kravitt, Scott, Curci and Wentworth. Carlo Peroni conducted, Lydia Arlova and Lucien Prideaux headed the ballet ensemble, and the music of the youngsters in the first act was sung by members of the chorus of the Children's Opera Company of New York.

Butterfly Matinée

Puccini's pathetic heroine, Cio Cio San, offered Hizi Koyke opportunity to do her famed version at the matinee on May 11 and it again proved to be affecting and intelligent in acting and vocalism.

Tenor Onofrei made the most of the Lieutenant Pinkerton contribution, and baritone Valle did the same for the part of Sharpless. Others in the cast: Myra Manning (Suzuki) and Messrs. de Cesare and Wentworth. The ensemble and stage direction registered stylistically.

Aida Opens Second Week

Another capacity house greeted the performance of Aida on May 13, opening the second week of the engagement. Norina Greco effectively sang the title role, with Aroldo Lindi a personable Rhadames. Lyuba Senderowna's dark-hued vocalization made Amneris a dominating individual, while Mostyn Thomas's Amonasro was in character. Harold Kravitt, Richard Wentworth, Charlotte Bruno and Francesco Curci completed the cast under Peroni.

Traviata Presents Perulli

A competent cast offered a smooth and experienced performance of La Traviata on May 14. Francis Perulli replaced Dimitri Onofrei (scheduled to do Lohengrin later in the week) and the cast otherwise as originally scheduled, also included Lucille Meusel, a delightful Violetta; Ivan Petroff, a satisfying Germont and Francesco Curci, Fausto Bozza, Richard Wentworth and the capable Myra Manning. Peroni was again the conductor.

Double Bill Heard

As custom has long ordained, when an opera company performs Cavalleria Rusticana it must also add Pagliacci. Therefore the San Carlo management and singers bowed to precedent on May 15, and once more paired the estimable Mascagni and Leoncavallo with their lone successful operas. The reward was a body of auditors which filled every seat in the house. Norina Greco and Sydney Rayner were the ill-fated lovers of Cavalleria, and Charlotte Bruno was the seductress Lola. Myra Manning did Mama Lucia and Stefan Kozakevich did the role of Alfio. In Pagliacci, Aroldo Lindi sang Canio, Charlotte Symons appeared as Nedda, and Mostyn Thomas interpreted the treacherous Tonio. Of course the ubiquitous Peroni was the spirited conductor.

Berini Bows in Faust

Faust on May 17 introduced a new tenor in the title role, Mario Berini, who showed smooth production, a good sense of style and a voice of lyric quality well adapted to the taxing music. Charlotte Symons was a routined Marguerite ,Harold Kravitt a sardonic and effective Mephisto, Ivan Petroff excellent vocally as Valentin, Charlotte Bruno an attractive Siebel, and Myra Manning a subtly comic Marthe. The role of Wagner was sung by Fausto Bozza. Carlo Peroni conducted a smooth performance.

Late Season's Dance Recitals And Summer Plans Reviewed

By ROSALYN KROKOVER

In sharp contrast to the marked sociological dances presented by many eager young social-conscious artists, the recital of Jacques Cartier, lavishly presented at the Barbizon Plaza Theatre on May 12, carried the audience back to the Seventeenth Century. The entire series of sketches, comprising events in the life of Louis XIV, was written, designed, acted and danced by Jacques Cartier, and the result was one of the most novel recitals presented by a dancer in New York this season. The characterization was consistently good—at times brilliant—and the several interludes in which Cartier danced, showed he has maintained his usual technical qualities. However, the program was more than a soloist's *tour de force;* it gave an imaginative and vivid picture of Louis XIV and his France, with historical excursions upon his court and the characters surrounding him. Authenticity was lent by the use of musical compositions by early composers—Lully, Rameau and Purcell—arranged by Mary Morley. The production was directed by James Norris and Arthur Sircon.

Recent Recitalists

The list of American artists who appeared in recent recitals is enough to make an old balletomane blink his eyes in bewilderment. Among them, one must cite those of Miriam Winslow and Foster Fitz-Simons, Blanche Evan, Dvora Lapson, Margaret Severn, Barbara Mettler, Sybil Shearer and Katherine Litz—all of whose recitals proved that their artistic wings can sustain them well up in the rarefied atmosphere that many of the most formidable names in the dance world breathe.

Mention, too, must be made of the share Angna Enters had in the concert presented by the People's Chorus of New York, under the direction of L. Camilieri. The latter, who conducted the proceedings with the utmost vim and spirit, has done a good job with his chorus.

On the slightly exotic and native side, Katherine Dunham concluded a series of ten recitals depicting the North and South American Negro, while Ragini Devi and La Trianita satisfied their audiences with programs of East Indian and Spanish dances respectively.

Theatre difficulties deprived New Yorkers of the privilege of seeing the Jooss Ballet, which sailed to South America recently. This tour, their first venture into those regions, will cover Montevideo, Buenos Aires, Rio de Janeiro, Sao Paulo and Santiago. Word has already been received of their triumphs in Montevideo, where they opened May 8.

Summer Plans

Now comes news that the Ballet Theatre has established itself firmly and is engaged to appear at the Robin Hood Dell, Philadelphia, June 24, 25 and the Lewisohn Stadium June 27, 28, July 15, 16, August 1, and 2. The idea of preparing several small units for appearances on tour is also under careful consideration, prompted by the many requests for small ballets.

Special summer courses for visiting students and teachers have been announced by Hanya Holm, the Humphrey-Weidman Studios and Huapala, the specialist on Hawaiian dances.

Virginia Lee, executive secretary of Ballet Arts, Inc., also tells of interesting plans for the summer. Not only will Anton Dolin continue as guest teacher (courtesy Ballet Theatre) but under Nimura's supervision, Lisan Kay will instruct in Modern and Oriental phases of the dance. One may catch a glimpse of such artists as Irina Baranova, Alicia Markova, Harriet Hoctor, Viola Essen, Maria Gambarelli, Nina Stragonova, Sonia Woizikowska, Belita, Iva Kitchel, Georges Zoritch and Endre Egelevsky dashing in to take a class at the Ballet Arts Studio between performances.

Naturally, all summer activity will not be confined to the city. In the high Rockies at Steamboat Springs, Colorado, the Perry-Mansfield Theatre Workshop will conduct their 26th season in the dance and related arts. Besides Portia Mansfield and Charlotte Perry, the dance faculty includes Eleanor King, Harriette Anne Gray, Elizabeth Waters, Mildred Zook and Fritzie Moore, while Barney Brown, Drusa Wilder and Virginia True will handle the drama, music and art. For relaxation, horseback riding on the picturesque mid-western mountain trails is a special feature afforded by this school.

In New England, the Berkshire Dance Festival is a comely addition to the "American Salzburg," under the direction of the Jacob's Pillow School of the Dance, at Lee, Mass. Mary Washington Ball, director of this school of dance education, has planned a summer of attractions for the spectator as well as the student. In addition to the resident faculty, there will be special courses and performances given by La Meri, Winslow and Fitz-Simons, and Elizabeth Burchenal.

At their eighth and final meeting of the season, The Dance Educators of America presented, analyzed and taught The Irene Waltz (Mr. and Mrs. Herbert Lee) and Swingin' The Alice Blue Gown (Bill Pillich).

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A "FIND"

1940 Bethlehem Bach Festival

New York Herald Tribune
Sat., May 18, 1940 (Francis Perkins)

Among the soloists the surprising element of the afternoon was provided by the singing of Jean Watson, a previously unheralded young contralto from Toronto now living in New York. The power and richness of her tone, their width of range and her command of style were gradually revealed, but in the aria "Murmur Not" from the 144th cantata and later in the program she gave a performance which was one of the principal subjects of conversation by the departing audience.

Miss Watson enhanced the auspicious impression made by her singing in the afternoon with an exceptionally well styled and communicative interpretation of the recitative "The Parting Hour" in the 161st cantata.

New York Herald Tribune
Sunday, May 19, 1940 (Francis Perkins)

Miss Watson's volume and richness of tone and command of style again impressed her hearers in the Laudamus and the Qui Sedes. Miss Watson sang well in the Agnus Dei.

Bethlehem Globe-Times
Friday, May 17, 1940

She exhibited a fine vibrant voice in both upper and lower registers.

Bethlehem Globe Times
Saturday, May 18, 1940

To Miss Watson fell the burden of the solo work at both sessions and she displayed a well equipped voice.

Easton Express
Saturday, May 18, 1940

With clear fresh tone and crisp diction, the alto aria, "Murmur Not, O My Soul" from this cantata was a most thankful one, and Jean Watson's voice of unusual range and rich quality sounded very lovely indeed against the background of string accompaniment. Many of Bach's most inspired arias were for the low voice and it was Miss Watson who had most of the solo work on Friday. She made a splendid impression with her artistic singing and sincere approach to her work.

Philadelphia Inquirer
Sunday, May 19, 1940 (Linton Martin)

And, as on the opening day, Jean Watson, the relatively unheralded contralto, confirmed and strikingly emphasized the impression that she is the outstanding singer of the quartet, capable though the others were. It remained for Miss Watson to achieve the amplest honors with her beautiful and impressive singing. She carried, in fact, the actual solo numbers on the distaff side, also singing the soprano air, "Laudamus Te," in the first part.

Cue—May 25, 1940
Julian Seaman

The "FIND" of the festival was a Canadian contralto, Jean Watson. Her voice is full, dark, even in scale, pure of tone; she has mastered the art of sure and effortless technique, exact and accurate phrasing, clear diction. She is musical by instinct instead of rote, and her singing has an ineffable quality of spontaneous eagerness that is difficult to find.

JEAN WATSON

CONTRALTO

Sunday Allentown Call-Chronicle
May 19, 1940

Miss Watson's beautiful voice gave deeply impressive interest to the music allotted her. Her contributions to the entire festival merited particular commendation. While emphasis in the Mass is on the tremendous choruses, solo honors in the 1940 festival went to Miss Watson who impressed audiences at the four sessions Friday and yesterday with her exceptional performance, her voice rich in quality, color and power.

Allentown Morning Call, Saturday, May 18, 1940

The singing of Miss Watson, her mastery of the long phrase, her rich, mellow voice of tremendous power, her complete assurance, established her as A "FIND." Her thrilling performance of "Murmur Not, O My Soul" in the cantata will long be remembered.

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Evening Public Ledger—Philadelphia
Saturday, May 18, 1940 (Samuel Laciar)

All sang well, but the solo honors were easily won by Miss Watson, both as to voice quality, tone production and musicianly feeling. The feature of the performance was Miss Watson's superb singing of the tender alto aria, "Murmur Not, O My Soul," one of the most impressive numbers of the afternoon. A feature was Miss Watson's exquisite aria, "Towards Thee, My Saviour, Am I Gazing."

Artists' and Composers' Prizes Given by N. Y. Federated Clubs

First American Music Festival Held in Connection with 12th Biennial in Manhattan

(Picture on page 3.)

The first American music festival of the New York Federation of Music Clubs was launched with a concert in Carnegie Hall on May 16, as part of the 12th biennial convention. Mayor F. H. LaGuardia welcomed the delegates, saying that education and art training for all the people is an important influence in preserving democracy.

A feature of the session was the presentation by Gena Branscombe of prizes to the four composer winners in the New York Federation contest. The awards were as follows: songs, first prize, Out of the Dusk, Granville English; second prize, Longing, Nicolai Mednikoff; honorable mention, Songs in the Night, Marion Bauer; violin works, with piano accompaniment, first prize, Rhapsody by Ethel Glenn Hier; second prize, Passacaglia, Gustave B. Walther; honorable mention, Suite, Karla Kantner. Each winner received a prize of $50. The contest judges included Charles Haubiel, Elliott Griffis and Hans Barth.

New Works Performed

Two first performances were heard at this concert. David Diamond's Concert Piece, a work of aggressive modern harmonies and urgent rhythmic style, with nostalgic interludes, taxed the resources of the young Orchestra of the High School of Music and Art, led by Alexander Richter. The second premiere was that of the choral work, Washington's Monument, by Christos and Rosina Vrionides, to a Walt Whitman text, expertly conducted by the former and sung expressively by the Massed Chorus of 500 mixed voices, with Joseph Bentonelli, tenor, as the efficient soloist. The work proved stirring. A passage for speaking chorus was a feature.

A solo group sung resonantly by Mr. Bentonelli included songs by Saunders, Spencer, O'Hara and Haubiel, with the last-named composer as accompanist. A Cadman work was added as encore. The Massed Chorus under its regular leader, Dr. John Warren Erb, was heard in works of Loomis and Noble Cain, to much applause.

Additional soloists were Jerome Rappaport, pianist, 1939 Federation contest winner, who played MacDowell, Griffes and Brockway numbers with keen sense of color; and Princess Atalie Unkalunt, Cherokee Indian soprano, heard in Grunn and Lieurance songs.

Other choruses appearing were the Morning Choral of Brooklyn, Herbert S. Sammond conducting, in How Summer Came, an extended score on Indian themes, by Joseph Clokey; the Bel Canto Women's Chorus, Huntington, L. I., Frank L. Willgoose, conductor, in works of Lefebvre, Branscombe and Spross; the Massed Women's Chorus, led by Mrs. Elwood Curtis and Edith Baxter Harper in Lefebvre and Clokey numbers, and the Choral Ensemble of the High School of Music and Art, under Helen Clarke Moore, in folk music arranged by Brockway and Dett. Searle Wright, organist, played introductory and concluding numbers by Sowerby, Edmundson and Bennett.

Young Artists Compete

The opening day of the convention included a luncheon-forum on the subject, American Music—Poet Meets Composer, held at the Great Northern Hotel.

Guests numbered 350. The speakers included Sigmund Spaeth, Eva Gauthier, Harold Morris, Marion Bauer, Dr. Ernest Carter, Carleton Sprague Smith, Brian Hooker, Maurice Baron, Gena Branscombe, and Arthur Schwartz. The session was presided over by Dr. George Gartlan, Mrs. Edmund H. Cahill, general convention chairman, and Ethel Peyser, in charge of programs.

At an afternoon program the winners were chosen in the young artist contests, awarding $100 to pianists and men and women singers. The piano prize was won by Loren Trindall, 18-year-old Columbia University freshman from Oklahoma. The vocal prizes went to Patricia Neway, 20, dramatic soprano, of Rosebank, Staten Island, and Charles Latterner, 23, tenor, of Woodside, Queens. The winners were heard and the prizes presented at the New York World's Fair in a matinee concert the following Sunday.

Photo © Mishkin

CARMELA PONSELLE

will be the featured artist, singing Amneris in Aida, at the Jersey City, N. J., Armory Hall on June 22 for the benefit of the Welfare Fund, under the direction of Albert L. Quinn, Post 52, American Legion. An audience of 15,000 is expected.

Ties Between Americas Stressed at Banquet

The special emphasis of the convention, the encouragement of cultural ties in the Americas, was celebrated on Friday evening with an All-America Friendship Banquet at the Crystal Room of the Hotel Great Northern. Mrs. Cahill presided and Carleton Sprague Smith, who will be shortly leaving for a four months' tour of South America to study and lecture, was the toastmaster.

The guests of honor and speakers included Dr. William Berrien, chairman of the Conference on Inter-American Relations in the Field of Music, called last fall by the State Department and now chairman of the Continuing Committee with headquarters in Washington, D. C.; Dr. Healey Willan, of the Faculty of Music of the University of Toronto; Andres Pastoriza, Dominican Republic Minister to the United States, who represented the Pan-American Union; Frederick E. Hasler, president of the Pan-American Society; Decio De Moura, Brazilian Commissioner General and Deputy Commissioner General to the New York World's Fair; Consul General Oscar Correia of Brazil; Elsie Houston, Brazilian soprano, who sang several Brazilian songs in lieu of a speech; Dr. R. E. Lopez, Venezuelan Commissioner General to the New York World's Fair; Luis Ibarguen, representing the Mexican Consul General, and who as a tenor now in the diplomatic service, greeted the assembly with a song as well as words; and Mme. Maria Grever, Mexican composer of more than 500 songs. Burle Marx, the Brazilian composer, who was in the audience as a guest of the Composer's Press, received an ovation.

The program committees of the clubs pledged themselves to include the music of South America as well as Canada in their future concerts. The evening ended with a brief program of songs by Mme. Grever. The performing artists were Sylvia Miller, soprano, Edward Kane, tenor, and a group of Spanish singers.

Officers Elected

Mrs. Edmund H. Cahill of New York was re-elected president on Saturday at a meeting of the newly elected directors. Other re-elections were: Mrs. William B. Thomas, Binghamton, first vice-president; Mrs. Elbert Horton, Albany, treasurer; and Mrs. C. J. LaFleur, Waverley, junior counsellor in charge of the State Junior Groups. Further elections were: Grace Wynne Tapley, Geneva, N. Y., second vice-president, succeeding Etta Hamilton Morris; Mrs. A. L. Dezengremel, Cape Vincent, third vice-president in Mrs. Tapley's place; Mrs. John Bellknap, Gouverneur, recording secretary in place of Mrs. Elinor M. McCoy. Other officers will be appointed by the president. Julia Dobler, Poughkeepsie, was named to the board in place of Mrs. Russell Wright, Watertown, resigned.

Pauly to Sing Strauss Roles in Chicago Next Winter

Albert Morini has announced that Rose Pauly, Metropolitan Opera soprano will sing Salome and Der Rosenkavalier for the first time in this country with the Chicago Opera in November and December. On June 6, Mme. Pauly will be soloist with the Toronto Orchestra in a Richard and Johann Strauss program which will be broadcast.

Stephan HERO *Violinist*

Hilda OHLIN *Soprano*

Giuseppe Balestrieri *Tenor*

Ardelle WARNER *Contralto*

Arthur LOESSER

Beryl RUBINSTEIN *Solo and Duo-Pianists*

Marianne KNEISEL *String Quartet*

Mildred HUNT *Flutist*
Marsyas Trio *Flute-Clarinet and Bassoon*

Joyce Barthelson *Conductor*
New York Symphonetta

Dorothy BAKER *Soprano*

Myron TAYLOR *Tenor*

Frances HALL
Rudolph GRUEN *Duo-Pianists*

Ana DRITTELL *Cellist*

Biggerstaff-Vollmer *Dancers*

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Miami Hears Indian Singer in Rare Music

Ish-ti-Opi Receives Plaque After Radio Appearance

Ish-ti-Opi concludes an active season with a concert on May 25 in Chicago for the annual breakfast of program chairmen of the Middle West. He will leave New York July 1 for an extended vacation through Canada to San Francisco and Hawaii. In May Ish-ti-opi also sang in Jefferson Auditorium, Elizabeth, N. J., and was soloist for Scotia Choral Association and Torrington Men's Choral Club.

The young baritone's tour to the South included eleven concerts en route to Florida and several appearances in Miami. He appeared for the Marie Volpe Artists series in the salon of Mrs. H. Strongman Miller, Miami, and this well known patroness of the arts also presented him in concert at the Surf Club. Here a pueblo was constructed on the stage and full lighting equipment was especially installed. Ish-ti-opi gave a third recital in Miami for the Pan American League.

In recognition of an outstanding performance on the broadcast We The People, Ish-ti-opi was presented with a plaque by the sponsors signed by the Listeners Committee and Gabriel Heatter.

Recently the Indian singer has been coaching his foreign repertoire with Edgar Fowlston of White Plains and New York. His next New York concert is scheduled for Town Hall on Oct. 26.

Nationwide Commemoration of Scriabin's Death

The twenty-fifth anniversary of Scriabin's death was marked by a celebration instigated by The Scriabin Circle in New York. New lighting equipment was designed by Thomas Wilfred, president of The Institute of Light, Inc., to suffuse the audience instead of the screen projection in a performance of Prometheus. Katherine Heyman performed Scriabin works over WQXR, and there were further Scriabin activities in Boston, Chicago, Omaha and Oklahoma City.

The honorary committee included Serge Koussevitzky, Artur Rodzinski, Frederick Stock, Gertrud Herliczka, Carl Engel, Paul Rosenfeld, Jacob Weinberg, Dorothy Lawton, Isabelle Vengerova and Thomas Wilfred. Records of the fourth and fifth sonatas by Katherine Heyman were by Peter Hugh Reed.

Kate Keith Field Plans Carnegie Chamber Recital

Kate Keith Field, soprano, will give a New York recital on June 4 in Carnegie Chamber Music Hall. Her program lists the Care Selve of Handel, the Non so piu aria from Mozart's Marriage of Figaro, Lieder of Brahms, French numbers by Duparc, Foch, Fourdrain and Durand and songs in English by Besly, Hughes, Hadley and Quilter. Milford Snell will be at the piano.

Kortschak Will Teach at Cummington School

Hugo Kortschak, violinist and teacher, will spend the summer at Cummington, Mass., teaching at Cummington School and also privately from June 15 to Sept. 15. Mr. Kortschak, who has just finished an active season, is head of the string and orchestral departments at the Manhattan School of Music, New York, teaches violin at the Yale University School of Music and is first violinist of the Faculty Quartet there, and also is associate conductor of the New Haven Symphony Orchestra.

Fritz Lehmann's Students Give Demonstration at Mannes School

Fritz Lehmann, who has been conducting classes at the Mannes Music School, New York, in the dramatic interpretation of Lieder and operatic roles, concluded a twelve-week study of Schubert's Die schöne Müllerin cycle on May 15 by presenting a demonstration of his work at the school. The participating artists, who have attended Mr. Lehmann's courses this season, included Anne Mombo, James Sorber, Florence Rand, Adelaide Abbot, Therese Censor, Alice Paton Barrett, Maria Schacko, Carol Rubin, Eleanore Southern, Phoebe Norton, Jean Love, Nemone Castellano, Isabel Mutzch and Margaret Thurston. They are voice students of various teachers. Mr. Lehmann is not a vocal teacher but specializes in the development of understanding and creative approach to a song through an individual method.

Alpha Theta Chapter Selects New Official Staff

A benefit for the MacDowell Colony was given at Teachers College, New York, by Alpha Theta chapter of Sigma Alpha Iota. Harold Vinal, secretary of the Poetry Association, read poems by himself and Margaret Widdemer; Helen Sniffin, soprano, sang two groups and Maud Richardson showed motion pictures of the colony.

New officers of the chapter are: Ruth Shafer, president; Vera Bastin, vice-president; Elizabeth Fuller, secretary; Margaret Blackmar Griffith, treasurer; Cornelia Potter, chaplain; Carol Finch, sergeant at arms; Anne Withington, editor; Mrs. Raymond Burrows, Mrs. Gladys Mayo del Busto and Alice Gilson, advisory board.

Hilda Ohlin, soprano, inaugurated a series of programs over WNYC, New York, sponsored by the New York National Headquarters on May 11. Eugenie Limberg, violinist, appeared on May 25.

Cleveland Institute Students Presented in Recitals

CLEVELAND, O.—Lionel Nowak, a pupil of Beryl Rubinstein, was presented in piano recital by the Alumni Association of the Cleveland Institute on May 10.

James Ceasar, violinist, gave his graduation recital on May 16 with Harold Fink at the piano. He recently was appointed to the Cleveland Orchestra, bringing the number of Institute-trained men in this ensemble to fifteen. He is a pupil of Josef Fuchs and concertmaster of the Institute orchestra.

The last Comparative Arts program of the season offered a contemporary music list on May 17 including Director Rubinstein's serenade for flute and piano played by Maurice Sharp, flutist and the composer; a group of songs by Herbert Elwell, sung by Nevada Van der Veer with Ruth Edwards as accompanist; and a quartet for strings by Starling Cumberworth, played by Victoria Kerner, Andrew Veres, Stanley Harris and Bonita Potts. S. N.

Philadelphia Conservatory Plans Summer Semester

PHILADELPHIA.—The six-week summer semester of the Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, will be conducted from June 24 to Aug. 3. The curriculum will include instruction in piano, violin, cello, wind instruments, voice, theory, harmony, composition, ear-training and sight-reading.

Allison R. Drake heads the piano faculty; William Bless, the violin staff; Elsa Hilger, that in cello; and Clyde R. Dengler, the voice division. Paul Nordoff will supervise theory and composition. R. N.

Malko Arrives to Conduct

Nicolai Malko, the Russian conductor, arrives in New York on June 28 from Europe to conduct in July at Ravinia.

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Chicago Will Open Summer Series Earlier This Year

By RENÉ DEVRIES

CHICAGO.—The Grant Park series this year will open on June 1, a month earlier than customary. The first part of the season will be given over to bands and amateur orchestras without soloists. As heretofore, July, August and the first week of September will bring to the bandshell many celebrities.

The Ravinia Festival of symphony concerts will hold forth at Ravinia Park for six weeks, during which the Chicago Symphony Orchestra will be led by guest conductors John Barbirolli, Nicolai Malko, Eugene Ormandy and Artur Rodzinski.

Opera by Amateur Organization

Chicago teachers and coaches have hit upon the plan of giving opera performances with their students. During the month we heard an excellent performance of La Traviata presented by the MacBurney Studios Opera Club in Kimball Hall, with Thomas N. MacBurney demonstrating his skill as conductor. The cast brought out four Violettas—Nancy Gilbert in the first act; Georgia Orwig in the second; Helen Bossard in the third and Kathryn Smullin in the last. Each performed her task brilliantly and vied with Melvin Widman and Henry Dehler, who shared the role of Alfredo, in making the presentation praiseworthy in every respect. Burtis Preston, the Germont Père, won a real ovation after Di Provenza, disclosing a high baritone of unusual brilliance and suavity. The smaller roles were capably handled by Marilynne Sweeney, Ona Skever, Oren Dabbs, John Rukstala, James Olson and Irving Davidson. A chorus of fourteen fresh voices contributed materially to the success of the venture, with the corps de ballet adding *éclat* to a production that reflected much credit upon Mr. MacBurney.

Fine Arts Group in Carmen

Also worthy of praise were the four performances of Carmen given by the Fine Arts Opera in Auditorium Recital Hall. Zerline Muhlman Metzger, directress, has to her credit a string of operatic successes and a long list of talented students. They have presented opera on a scale of remarkable efficiency notwithstanding the limited possibilities of the company.

Il Trovatore at the Goodman Theatre, given by the Chicago Concert and Opera Guild, under the direction of Silvio Insana, had its good and bad points. Maestro Insana boasts one of the best amateur choruses to be heard here. In fact, the choristers were the stars of the performance, though some of the protagonists rose above mediocrity.

The American Opera Company presented Rigoletto in the Woman's Club Theatre with young singers who at last have found an opportunity to display their talent.

Many Concerts in Spring Weeks

Among the numerous concerts of the past fortnight were those of Nicola Moscona, Metropolitan Opera bass, who appeared under the auspices of the Hellenic Byzantine and St. Nicholas Greek Community at the Civic Opera House; a joint program by Maria Hussa, soprano, Freda Trepel and Leo Podolsky, pianists, Leopold Foederl, violinist, with Hans H. Rosenwald, commentator, and Carl Alwin as accompanist, to benefit the Self-Help of Emigrés from Central Europe; the Civic Music Association festival with 600 children singing under the direction of Marx E. Oberndorfer at Orchestra Hall; the Sevall Sisters' appearance at Lyon & Healy Hall; Vincent Geraci, piano-accordion concert, at Kimball Hall; Grace Judd Zapel's song recital in Auditorium Recital Hall; Hannah Shaykin's piano recital; the final concert of the Chicago Business Men's orchestra at Orchestra Hall; the second annual spring concert by the Chorus of Chicago Insurance Men in the Civic Theatre; the Oriana A Cappella Choir's annual concert in Goodman Theatre; Giovanni Polifronio's violin recital in Kimball Hall with Claire Menard Schulte, soprano, stealing the honors.

Illinois Symphony Orchestra Draws Throngs

Izler Solomon, conductor of the Illinois Symphony Orchestra, continues to grow in popularity. Though soloists are engaged at all the Monday night concerts at the Studebaker, a throng comes to see this leader conduct an orchestra that has improved vastly since the beginning of its present series. Week after week taxing novelties are given, and the classics played with the same refinement as compositions from the romantic school.

Leo Podolsky Advances Cause of French Music

For the past five years Leo Podolsky has presented his pupils in cycles featuring piano repertoire of all schools. This year's series was devoted to the Evolution of Piano Music in France. The first program, masters of the 17th, 18th and 19th centuries, brought laurels to Gladys Zerbel, Russell Hedberg, Wade Parks and Roberta Savler. Nineteenth century composers had competent interpreters in Berniece Riseborough, Roberta Savler, Hannah Joseph, Gwendollyn Foss, Vesta Flath and Robert Hoffman. The third event was given to compositions by Debussy and Ravel. Viola Patzer, Berniece Riseborough, Harold Berlinger, Roberta Savler, Marley Johnson, Velta Skalinder and Robert Hoffman, gave thought-out interpretations. The final concert brought works of French ultra-modernists. Pauline Podolner, Gladys Zerbel, Harold Berlinger, Vesta Flath, Artheda McFaul, Wade Parks and Irma Youngfelt were capable of giving each number significance.

Young American Artist Series

Alvena Stetzler played the Beethoven Sonata, op. 57, as one of the important items on her initial program in Charline Marmein's Young American Artists Series. The most salient qualities in this young artist's make-up are brains, strength and originality plus a technic that surmounts difficulties with ease and unusual accuracy and velocity.

Maria Kurenko in all-Tchaikovsky List

A vocalist capable of holding the interest of her hearers in an all-Tchaikovsky program must have more than a beautiful voice and interpretative gifts. These qualities Maria Kurenko, soprano, possesses to a high degree, giving to this vocal literature an aspect truly Russian and effective. She and her coadjutor at the piano, Sergei Tarnowsky, another Russian who understands Tchaikovsky, gave us an evening of unalloyed pleasure.

The Modernists Meet

At The Modernists' recent meeting, Glenn Krausse, of the faculty of the Art Institute, talked on the Relation of Modern Painting to Modern Music. The musical program was given by Rose Morrison, pianist, in works of Griffes, Ravel and other impressionists. As April 14 was the twenty-fifth anniversary of the death of Alexander Scriabin, Cara Verson gave a short talk on that composer.

Music Appreciation Campaign Launched

The National Committee for Music Appreciation launched its Chicago campaign with a dinner at the Drake Hotel at which some 2,200 music-lovers, musicians, socialites and laymen were guests. The featured activity of their program, making it possible to obtain sets of twelve symphony recordings at reduced cost, started May 4 when Schubert's B minor symphony was released. Lawrence W. Scudder is chairman of the local committee.

Elaine De Sellem's Recital and Studio Activities

Elaine De Sellem sang recently at the Mu Phi Epsilon musicale in Kimball Conservatory Hall and at the Cordon Club. Her student, Irene Hulme, contralto, appeared on the Alliance Francaise's recent program. A group of her pupils were heard in the American Conservatory recital at Kimball Hall.

Cybelle Abt in Song Recital

Cybelle Abt, who since her debut with the Chicago Opera, in the past few months has sung extensively on the Pacific Coast, revealed a dramatic soprano of unusual power in a recital in Kimball Hall under the auspices of the Theosophical Society of Oak Park. Mrs. Abt found herself equally at home in German Lieder, Russian and American songs, in operatic arias and French chansons. Her interpretations are interesting, her presence gracious, her vocal address one of authority. In Alexander Aster she had a good accompanist.

Richard Czerwonky Closes Series

During the spring season, Richard Czerwonky, head of the violin department at DePaul University School of Music, gave a series of three recitals in the Little Theatre. At his last program he performed the Vitali-Charlier Chaconne, the D'Ambrosio B minor Concerto, his own Two Fragments, Mirage and A Carnival of Life, besides a group of shorter numbers including Radie Britain's Prison.

Lillian Sugar's Debut

Among the many young vocalists and instrumentalists presented by Bertha Ott, few have made as distinct a success as Lillian Sugar, dramatic soprano. She has a voice wide in compass, large in volume and employed with consummate artistry. Well schooled, she sang a difficult program with the aplomb of a veteran. Kurt Herbert Adler officiated magnificently at the piano.

FLORENCE MERCURO

Florence Mercuro in Piano Recital

A debut of unusual sort was that of Florence Mercuro, American pianist, heard in Carnegie Chamber Music Hall, New York, on April 21. She has a well-developed technic, encompassing passage, chord and wrist technic, plays with temperamental ardor, and captures interest in all she does. These remarks apply to her playing of Bach and Beethoven also, in which intellectual acumen came to the fore. A suite of five pieces by her instructor, Cosme McMoon, proved altogether charming. Her variety of touch and nuance was noted in Fire Dance by DeFalla and Valse Caprice by Rubinstein, and at the close, public demand brought a Spanish Dance as encore.

F. W. R.

Schroeder and Zach Chicago Programs

Marion Schroeder, soprano, at the Civic Theatre, gave a recital with Edgar Nelson at the piano. Miss Schroeder understands the stage and program making. Hers was an unusual list, disclosing the full gamut of her art. Possessor of a voice well suited for light opera and radio, its timbre is dulcet when not forced, and she has been taught all the niceties in the art of *bel canto*.

Adeline Zach, mezzo-soprano, in her debut recital in Kimball Hall exhibited one of the most glorious voices we have heard in many a day. It is therefore regrettable that she pays so little attention to the interpretative side of her art, with the exception of her Russian group, where she showed knowledge of the subject matter. After further study Miss Zach should emerge a full-fledged professional.

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N. Y. Spring Concerts Include Novel Offerings

The concerts of the fortnight in New York opening May 7 included a program in memory of Ernest Schelling, conducted by Frederick Stock, with players from the New York Philharmonic, assisted by Lily Pons, soprano, and Robert Casadesus, pianist. Proceeds went to a new fund to aid needy musicians.

"Artists of the Future" Appear

Under the collective title of Artists of the Future, the National Music League on the afternoon of May 7 in Town Hall presented several young musicians, selected by eminent judges. They included Walter Robert, Bertha Melnik, Zadel Skolovsky and William Masselos, pianists; Ruth Diehl, soprano; William Gephart, baritone; Gizella Ehrenwerth and Mara Sebriansky, violinists; Claus Adam, cellist; Ruth Freeman, flutist; and Frank Widdis, organist. Their program comprised scores by Handel, Haydn, Bach, Buxtehude, Debussy, Albeniz, Griffes, Ravel, Prokofieff and Liapounoff. Some of the young artists had appeared in this auditorium on other occasions, both solo and with groups. All revealed potentialities as future eminents in their chosen divisions of the musical field.

Darwin With Branscombe Choral

Gena Branscombe's group of some fifty women singers had Glenn Darwin, American baritone, as assisting soloist at their concert in Town Hall on May 7. Mr. Darwin sang the solo in Taylor's cantata The Highwayman, contributed two Handelian airs, songs of Ernest Charles and Peter Warlock and the aria, Quand La Flamme de L'Amour from Bizet's La Jolie Fille de Perth. In splendid vocal form, the baritone sang with keen musical intelligence and, in the Taylor score especially, with dramatic intensity.

A novelty was Harriet Ware's The Artisan, to the Markham poem, arranged only last summer for four-part women's chorus and with Gretchen Haller, contralto, as soloist. With piano, organ and horn accompaniment the score is attractive, of contrasting moods in keeping with the poem. Miss Branscombe read it sympathetically and both soloist and chorus gave it admirable delineation. The admirable program included Burkhart's Jubilate, an eight-part chorus from Horatio Parker's Fairyland with Marianna Bing as soloist. A chamber orchestra also assisted.

Zaslawsky Leads New York Orchestra

Georges Zaslawsky, who some years ago conducted the former Beethoven Symphony Orchestra in New York and has since appeared widely in Europe, returned to give a concert with the New York Orchestra in Carnegie Hall, May 10. The latter organization of 100 men had been heard some five years ago in New York and Connecticut under Nikolai Sokoloff. The players showed a sense of teamwork auguring association since then, and responded to Mr. Zaslawsky's readings of an orthodox program with good tonal qualities. All the numbers were read without score.

The list opened with Brahms' first symphony, given with emphatic statements of themes and generally good command of balance between choirs. An American novelty, the quasi-modernistic overture of Roy Harris, When Johnny Comes Marching Home, formed the interlude, and Tchaikovsky's fourth symphony provided a conclusion of warm color and stirring rhythmic quality. The conductor was often recalled.

In the intermission, Sigmund Spaeth, president of the National Association of American Composers and Conductors, described the intended policies of the orchestra, which in its future concerts planned always to include one American work.

Artur De Filippi—Henriette Michelson Joint Recital

A large audience heard the joint recital of Artur de Filippi, tenor, and Henriette Michelson, pianist, at the Town Hall on the afternoon of May 12. The tenor, now professor of vocal music at the University of Miami, gave a good account of himself in the opening group by Donaudy, Alfano and Puccini. His next series showed delicacy, and contrasting effects in Strauss' Ständchen, Loewe's Die Glocke and Le Rêve by Massenet, the last followed by rapturous applause. Four songs in English attained fine climaxes in Sea Moods (Tyson), She Is a Winsome Thing (Van Grove), comic realism in Old Mother Hubbard (Hutchinson) and a dramatic outburst in Mana-Zucca's Rachem. After applause came a Neopolitan song and Ridi, Pagliaccio, sung with fervor.

Applause was also showered on Miss Michelson for her lively performance of the Beethoven Appassionata Sonata, Chopin and Liszt excerpts, and Waldesrauschen, particularly well played. Following three recalls she played a Chopin mazurka with exquisite tone and interpretation.

Martin Rich was a capable accompanist for the singer.

Schelling Memorial Concert

Dr. Frederick Stock, veteran leader of the Chicago Symphony Orchestra, made his first New York appearance in more than a decade when he ascended the Carnegie Hall podium on May 14 to direct a program in memory of Ernest Schelling. With few changes the orchestra was that of the Philharmonic-Symphony Society with which Mr. Schelling had long been affiliated. The orchestral program, with one exception, was entirely made up of the late composer-conductor's scores. Robert Casadesus, French pianist, substituting for Rudolf Serkin, who had injured a finger the day previously, made the lone digression when he gave a scholarly yet brilliant reading of Liszt's second concerto, in A major. A Chopin mazurka was added in response to an ovation.

Lily Pons, Metropolitan soprano, the other soloist, sang Fauré's Roses of Ispahan and the Bell Song from Lakmé and had to add Caro Nome and Lo, Here the Gentle Lark. Miss Pons, in notable vocal estate, likewise was enthusiastically received.

Dr. Stock, who displayed his usual authority, proved sympathetic as well to the Schelling numbers which included the Legende Symphonique (an early score of Lisztian style), the contrastingly moody Suite Varié and the American composer's best known score, A Victory Ball.

Proceeds will go to a Schelling fund to aid needy musicians.

Freda Gronowetter in Cello Recital

The Canadian cellist, Freda Gronowetter, gave a recital at Carnegie Chamber Music Hall, New York, on May 14, which presented her in favorable light. Beginning with a Boccherini sonata, Haydn's concerto in D followed; capable technic, large tone and musical feeling stood out in the work. In Beethoven's Haydn-like sonata op. 5, one noted musicianship and worthy interpretation, in which she was ably supported by Pianist Eugene Feher. Delius' sonata in one movement was an example of modern music of varied thematic and harmonic material, and smaller pieces by Campanoli and Becker closed the program, an encore following.

Paradiso Artists in Program

Carnegie Hall on May 15 was the scene of an opera concert presented by soloists and a chorus of 100 trained and directed by Donato A. Paradiso. A large and enthusiastic audience heard the program of excerpts from scores by Wagner, Puccini, Verdi, Mascagni, Ponchielli, Offenbach, Mozart, Giordano, Leoncavallo and Gounod, a veritable terse history of operatic literature. Soloists included Gloria Fratangelo, James Allen, Audrey Cotter, Marie Luviso, Phyllis Drummond, Emily Kroll, James Alten, Giovanni Balestri, Sylvia Harrison, and Celia Repeta. Duets and trios were also part of the program.

Mexican Program at Museum of Modern Art

Under the patronage of the Museum of Modern Art and in connection with the exhibition there of "20 Centuries of Mexican Art," a series of concerts opened in the auditorium of the Museum on May 16. The same list was to be given nightly for a fortnight, with Carlos Chavez conducting on the first three evenings and Eduardo Moncada the remaining matinee and evening events through May 29.

The nine choral and orchestral numbers heard represented both primitive Indian and European influence: Chavez' arrangement of Xochipili-Macuilxochitl music for 17th century pre-Conquest instruments; Blas Galindo's orchestral arrangement of Sones Mariachi, 19th and 20th century music from the province of Jalisco; Corridos Mexicanos, or folk ballads, transcribed for orchestra and chorus by Vicente Mendoza, a Mass by Don Jose Aldana, arranged by Candelario Huizar; three numbers, a Marcha, Vals and Cancion, from various 19th century localities in Mexico, arranged by Chavez; another orchestral setting, by Geronimo Foster, of Huapangos, or festival dances, of various centuries; La Paloma Azul, traditional song, set for orchestra and chorus, by Chavez; some Yaqui music arranged by Luis Sandi, and two dances from the ballet, Los Cuatros Soles by Chavez.

In all, this was a highly indigenous and often stirring program, with some material of more interest than the other, but done throughout with a vivid and authentic note.

Figueroa in Debut

Narciso Figueroa, Puerto Rican pianist, who has toured Europe as collaborator with Flesch, Marechal, Milstein, Vecsey and others as well as having appeared with his brothers Jose and Kachiro, both violinists, in South America and Europe, gave his first Town Hall recital on May 17. A cordial audience heard him in musicianly interpretations of Beethoven's Op. 111 sonata, Franck's Prelude, Choral and Fugue, Debussy's Estampes, a sonata by Mateo Albeniz and other scores by De Falla, Turina, Albeniz and Granados.

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SAT. Eve., MAY 25 "AIDA"
SUN. Eve., May 26 "BARBER OF SEVILLE"

THUS. Eve., May 30 "CARMEN"
FRI., Eve., May 31 "CAVALLERIA" and "PAGLIACCI"
SAT. Eve., June 1 "LA TOSCA"
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NEW YORK JUNE 1, 1940 No. 3012

Opera at popular prices continues to demonstrate its vitality and glamorous appeal. The extension of the San Carlo season at the Center Theatre, seating more than 3,400, is a tribute both to the public and Fortune Gallo.

—o—

Washington has rallied nobly to the nine-year-old National Symphony Orchestra conducted so admirably by Hans Kindler. Not only have donors pledged more than $107,000 to the maintenance fund but an anonymous benefactor has guaranteed an eight-week outdoor summer series of symphonic events. Thus the National Capital is assured of a continuance of this colorful orchestral season, as well as the usual winter series.

—o—

To Dr. and Mrs. Walter Damrosch, who marked their fiftieth wedding anniversary not many days ago, the musical world sends felicitation. The noted leader is no whit less active than formerly this year in his professional activities. He plans to conduct a revision of his Cyrano in concert form with the Philharmonic Orchestra next winter. May continued health and success attend this ever-young musical pioneer!

—o—

As the European war becomes more violent and the territory involved greater, musicians are faced with revolutionary changes.

Famed centers of music such as Amsterdam, Brussels, Oslo, Copenhagen have been drawn into the vortex. Paris and London stand in the shadow; Italy hesitates on the brink.

It is not a little significant that the International Society for Contemporary Music plans to hold its first festival in New York next October. We do not know what shattering events may come to pass before the autumn, but at least the Americas still remain a lone haven for sanity and for art.

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Improvements for New York's Opera

With the decision of the Metropolitan Opera board to take up the option for purchase of the structure from the Metropolitan Opera and Real Estate Company, the ground seems cleared for progress. The renewal of the contracts of Edward Johnson as general manager, and Edward Ziegler and Earle Lewis as the assistants, places control again in hands that have proved worthy.

Half the million dollar fund realized in the recent public campaign is to be given as an initial payment toward the total price of $1,970,000 for the house. How is the remaining $500,000 to be used? The directors approved that it be spent "to put the Opera Association on a sound financial basis and to make such expenditures on the present opera house, and in connection with the production of opera, as the financial situation justifies and as may be necessary to enable the Opera Association to maintain and advance the opera."

The grand tier boxes are to go; 100 seats are to be added to the house, and 647 balcony seats will be modernized. Outside there are to be new fire escapes, new roofs on what are still called the "carriage sheds," and new steel work on the ceiling of the auditorium. These probably are minimum basic essentials, so that there will be safety for those attending. Repainting of wood and ironwork in the interior, new flooring in the wardrobe department, renovating the plumbing in the dressing rooms—these are more of the same touching up.

What about the stage? The management will reply that much of this was renovated in recent years—a new electrical system, cyclorama, stage floor, and the like. That is true, but like the recent military preparation in some parts of Europe this was getting ready for last century's "wars." When all is done, we shall have restored an opera house that was dignified and impressive enough 50 years ago, plus some of the benefits of the era of Edison, but not a stage suitable for quick changes of scene. A million dollar fund is in hand, but apparently none of it available for a revolving stage such as most theatres and even movie palaces possess. The box sets can not even be sunk or raised, and must be carted to a warehouse after each use.

Frequently in the past a stage genius has made capital of obstacles such as this. Such a one might perhaps evolve a new type of treatment that in its simplicity and strikingness would outshine richer efforts. A series of musical masterpieces could be put on with simple black velvet drapes and striking costumes and accessories. Such sparkling comedies as Pergolesi's La Serva Padrona or Haydn's The Apothecary, Bach's Phoebus and Pan, a revival of Mozart's Cosi fan Tutte or Wolf-Ferrari's Le Donne Curiose would respond better to such treatment than the lavish trappings in which the Metropolitan invests its musical curios.

New conducting standards, restudy of stock works, a greater tastefulness of scenic design might be combined with economy. There is no reason why the artistic fare should be meagre even if the budget does not allow for new settings in every case. The company now possesses singers schooled in Europe's wider repertoire who could sing a Mozart work with fewer rehearsals than are lavished on such enterprises in the present luxurious Metropolitan manner.

And then the American composer might be represented not unworthily with a revival of such a score as Gruenberg's The Emperor Jones, the striking sets for which are still in the storage rooms.

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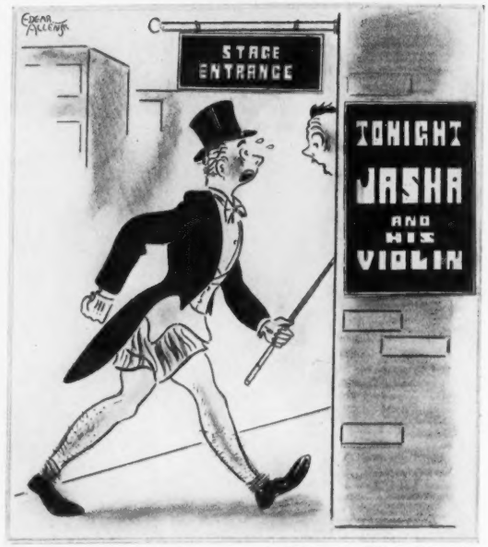
Recording Our Folk Music

New ground is to be broken by the Library of Congress, with a grant of $41,520 from the Carnegie Corporation. A complete sound laboratory will be installed in the music division, for the duplication of phonographic recordings, transcription of broadcasts and the like. It will also be possible to make master recordings and distribute discs of the rich store of folk music gathered under the direction of John A. Lomax, honorary curator.

This collection, one of the largest in the world, now includes more than 10,000 songs recorded on discs, plus many more on paper and on cylinders. It was taken direct "from the mouths of mountain ballad singers, Negro prisoners, Mexican vaqueros and New England farm wives," to quote the Library spokesman. More than 4,000 discs will be duplicated and be available for use by students who visit the collection. These can be distributed to schools, radio stations and other agencies.



Cartoon by Edgar Allen, Jr.

"I was in such a hurry to get here, I forgot my violin!"

Significant is the statement that "the Archive of American Folksong has hardly begun to record the rich musical tradition of America." A completely equipped portable sound truck, also provided by the Carnegie Corporation grant, for field use will visit "the most isolated sections of America." An additional group of six portable field recorders "will be lent to qualified students of folklore who wish to record and study the music of their regions."

When it is remembered that the art music of Europe arose, in many cases, on the basis of the folksongs and dances of the people, the far-reaching possibilities of this work in advancing a definitive American school of composition is manifest.

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Houston Points the Way

One of the thriving orchestras in the musically enterprising state of Texas is that at Houston. "Successful beyond the fondest dreams of members and supporters" is the local verdict on the latest season conducted by Ernst Hoffmann.

The growth in orchestral patronage in the last five years has been remarkable, showing an enrollment of 1,660 today as against ninety-five regular listeners half a decade ago. Pledges for the coming season amount to $61,482. How the support is divided is revealed by some figures for the last year, which show that 1,566 donors gave less than $100 each, while $22,850 was contributed by ninety-four.

Growth in its schedules is also evident, with ten subscription concerts, four for children, and as many candlelight programs for strings and woodwinds. Ten out-of-town events included New Orleans. For next season the ambitious plans list a Carnegie Hall concert in New York and possibly a "good will" tour of South America.

The management of the Houston Symphony Orchestra might well share with communities many times their size the secret of how it appeals so successfully to the civic and musical consciousness of its residents. In a period when several of the orchestras in the larger cities have had their schedules seriously retarded by the need for funds, such information would be eagerly welcomed.

Perhaps, however, it is the irresistible enthusiasm of the direction and the enjoyable quality of the concerts that has placed Houston so firmly on the symphonic map. That is a combination that seldom fails to win friends for any musical organization.

VARIATIONS

By Leonard Liebling

It appears that whenever retired opera singers write a book or even give out interviews, they nearly always bewail the decline of vocalism since their own professional activities, and declare that there are no artists at present to compare with those of the good old days.

The most recent of the complainants is Emma Eames, a member of the Metropolitan Opera from 1891 to 1909, during which period she scored memorable successes in a number of lyric and dramatic soprano roles.

Mme. Eames (now seventy-two years old) interviewed by the New York Herald-Tribune last May 18, made some interesting as well as provocative remarks; their gist being, that we live in a machine age, lacking the ideal of individual accomplishment; one has to work to achieve something, and succeed by achieving; singers of today lack mastery of technic; Edward Johnson is a competent operatic director, but Gatti-Casazza "the dry nurse of Toscanini, took care of the conductor's nerves but lowered the standards of artistic endeavor and demolished the singers' art;" Maurice Grau was all right (he is the Metropolitan manager who brought Mme. Eames there in 1891) and so was Heinrich Conried; there are "some very fine singers at the Metropolitan, but some good weeding needs to be done."

Leaving the realm of opera in her examination, Mme. Eames also delivered some opinions on composers, to wit: Elgar is lifeless; he and Chamberlain ought to have a tomb together; Ravel was a master of the orchestra, but had nothing to say; Sibelius has splendid moments; "but the great Russians, Rimsky-Korsakoff, Borodin, I worship;" Debussy's "strange scramblings have initiated a pernicious school;" etc. etc.

If Mme. Eames' views on modern singing are as sound as those about composers, one need not be alarmed either about the vocal present or future.

It is true that in her time one had to work to achieve something, but it is equally true that the same principle still applies. One or two cases to the contrary only prove the point more strongly. There is no real artist at the Metropolitan now who has not had to work long and assiduously to attain expert command of voice and delivery, and of interpretation musically and in acting. Such members of the Metropolitan have found full recognition from the public and the press, but in spite of it, keep on working hard, to retain and polish technic, and to learn new roles—and sometimes to perfect themselves in concert art as well.

Grau was a good manager for the box-office, as he practically invented the "star system" in its modern practise. Essentially a showman, he took large chances, and went through several periods of financial shortage and even bankruptcy. Conried (who kept Mme. Eames in his company) was a fair actor and shrewd theatrical manager, but knew hardly anything about opera when he was pitchforked into the artistic direction of the Metropolitan. A season or so after his accession he was lucky enough to secure Caruso, but even so, the present writer heard him say after the tenor's debut that he could not understand how such a "shouter" could have won success in Italy and South America before coming to New York.

Gatti-Casazza came to the Metropolitan in 1909, as co-director with Andreas Dippel, but the next year the Italian had the sole management (after which Mme. Eames was no longer a member of the casts) and then followed the most flowering years of success for the institution. Perhaps the outstanding achievement of his career was his insistence, before he signed his Metropolitan contract, that Toscanini be brought with him from La Scala.

If Rimsky and Borodin are great Russians, it seems not an inappropriate question to ask Mme. Eames what kind of Russians she considers Moussorgsky and Tschaikowsky to be. She might be interested to know too, that some of Elgar's orchestral works show quite a good deal of life; that Ravel, who has "nothing to say," is listened to abidingly with respect and admiration; and that Debussy's "strange scramblings" have come to be looked upon as the most original and innovational style in music since the time of Wagner and the early Richard Strauss.

When ex-prima donnas speak—remember the Farrar and Alda volumes a few seasons ago?—some amazing and awful things come to light. And then the musical world goes on, in its queerly misguided way, liking and applauding the singers and composers it prefers.

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Let it be said in all justice, that Emma Eames was a real artist, possessor of a full, clear, flexible and finely-textured voice, and of intelligent and versatile musicianship in her interpretations. Her acting sometimes was reproached for lack of mobility and warmth, but in appearance she was always a beauty in face and figure, and her costuming (designed by her painter-husband, Julian Story) has never been excelled at the Metropolitan for attractiveness and authentic style.

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Some of the Eames leading roles were in Falstaff, Faust, Ballo in Maschera, the Mozart operas, Tannhäuser, Lohengrin, Walküre (Sieglinde), Meistersinger, Aida, Romeo and Juliet, Otello, Cavalleria Rusticana Werther, Iris, etc.

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Another picturesque personage of long ago was Lillian Russell, whose "life" is being shown at present in a full length film. Unfortunately, the picture is full of errors, chief of which is that Alice Faye does not look, speak, sing or comport herself like the heroine of the story. Russell is portrayed by the author as a Broadwayish sort of woman, whose musical taste and ability did not rise above operettas and songs like After The Ball Is Over. As a matter of fact, she coached privately for years in the best art songs of the German and French schools, and sang and dictioned them exquisitely in private for her musical friends. The reason I know that, is because my late father was the Russell coach and home accompanist.

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Again peeping into the past, occasioned by my recent research into some old music by Moritz Moszkowski, makes me think that if anyone wrote more pianistically for the keyboard than that master, I have not yet encountered his works. Moszkowski's every measure is ideally idiomatic, or as the Germans phrase it aptly, "klaviermässig." Awkward writing for the piano is frequent in Beethoven and Brahms, occasional even in Chopin and Liszt, and constant in the examples created since 1900.

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The Beethoven Association (whose concerts offered comparatively little of Beethoven's music) has been dissolved. It was New York's nearest approach to a representative musicians' group with a clubhouse of their own. Now there is no central meeting place in the metropolis, for resident and visiting musicians, except when The Bohemians gather intermittently for public hotel dinners to some eminent guest, or hold their musical seances a few times during the season at the rented quarters in the Harvard Club.

There is no good reason why the richest city in the world, which is also the leading musical city today, should not have a musical clubhouse. Its absence is unaccountable when one considers that other professions achieve such homes of their own. If the necessary money cannot be raised by the New York musicians, could they not form their own fraternity by joining some other housed professional or social group and having a "club within a club"? The Lotos Club might be an ideal medium for that purpose. Already it has a large membership of painters, sculptors, authors, actors, managers, and also musical personages like Barbirolli, Koussevitzky, Roy Harris, William Primrose, Igor Gorin, Frank Black, Howard Barlow, Charles O'Connell, Arthur Judson, Fitzhugh Haensel, Lawrence Tibbett, Giovanni Martinelli, Yours Truly, and others. The Lotos Club authorizes me to extend the invitation herewith.

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The United States has issued postage stamps bearing the likenesses of five American composers. The denominations of the stamps are: Foster, 1 cent; Sousa, 2 cents; Herbert, 3 cents; MacDowell, 5 cents; Nevin, 10 cents. Representing the relative valuations in which the Government holds those composers?

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The path of progress in music can't be stopped, and Joseph Schillinger, the composer, knows exactly where it is heading. He tells an interviewer in The Sun (New York) of May 11, that "The men who will be responsible for the music of radio and television of 1950 will be neither composers nor performers, but a new kind of 'music engineer' who will operate the machines that compose and play music."

My order for one of the contraptions has already been placed. It calls for an apparatus able to do a jolly little piece outdoing the best features of Strauss' Don Quixote, Beethoven's Fifth Symphony, Chopin's F minor Ballade, Schubert's Der Wanderer, Brahms' Violin Concerto, Mozart's Eine Kleine Nachtmusik, Bach's B minor Mass and Wagner's Tristan and Isolde. I think that I shall have something there.

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George U. Harvey, Borough President of Queens County across the river from New York, appeals to theatre owners in his bailiwick to have The Star Spangled Banner played as exit music after every final performance. "A brief moment of meditation," he says, "during the playing of our national anthem in public places does much toward calling attention to the security and comfort we take so much for granted."

The Harvey intention is admirable, but would it find the realization he desires? It seems more than likely that while the revered music is being performed, some of the meditations and remarks might be these:

"I wonder whether it's raining outside."

"Don't forget your bag."

"That girl has a fine figure; wish I could see her face."

"Shall we have a soda on the way home?"

"I didn't think Clark Gable so hot, did you?"

"Put on your galoshes, dear."

"The Walt Disney was better than the picture."

"Looks like vegetables on that woman's hat."

"You dropped your handkerchief, Madam."

"It's good to stand after sitting so long."

"What time is it?"

"I stepped on some chewing gum."

Although his father is vice-president of the National Broadcasting Company and managing director of NBC Artists Service, Robert Engles is not expecting to step immediately into dad's shoes. He receives his sheepskin from Brown University this month but already has taken his first step toward a radio career. Offered the post of "night watch" announcer, with hours from 6 p.m. to 1 a.m., at WEAN in Providence, Robert took the place because it would not interfere with his classes.

Bob is not a stranger to radio, for he has been heard on several stations in skits, even with the Columbia Broadcasting System. A member of Sock and Buskin and Brownbrokers, at the University, he has played leading roles with both of these dramatic groups and also in summer stock.

* * *

Mathilde F. Chapman was the thoroughly charming 80 year young birthday child feted by her daughter, Anna Molyneaux, and a few dozen admirers at the surprise celebration at the Hotel Delmonico on May 8. Congratulations were rife from all and sundry for so gracefully adding one decade to the other until eighty arrived. The orchids worn so charmingly seemed a fitting tribute to a well-lived life.

Among the many musicians at the Delmonico to pay honor to Mrs. Chapman were Mr. and Mrs. Paul Boepple, May Laird Brown, Mr. and Mrs. Ira Hyskell, Elsa Letting, Josephine Kirpell, Mrs. Harold V. Milligan, Mr. and Mrs. Robert E. Simon, Jr., and Mr. and Mrs. Walter W. Naumburg. Musical Courier adds its own felicitations.

* * *

Felix Knight, radio tenor, reversed the old custom in the matter of fruits and vegetables versus the audience, the other evening when his sponsor, probably feeling the urge of spring, decided to make gifts to those listening in the studio.

Felix had just sung a group of songs anent the merry month of May, gardens, orchards and in similar vein, and his associates on the program passed through the audience tossing out apples and other fruits. Felix reports that not one of the gifts was tossed back at him.

Pandolfi Presents Students in Hartford Recital

HARTFORD, CONN.—Frank Pandolfi recently presented a group of his students in songs and operatic arias in the Colonial Room of the Bushnell Memorial. Participating were Dorothy MacNeil, Frances McAuliffe, Sue Griska, Rhea Schumann, Anita Perretta, Rose Insolio, sopranos; Yadga Volovski, contralto; Thomas Griffin and Albert Poulin, tenors; Leo Des Jardins, baritone; and George Hess, bass, all accompanied by Mrs. Frank Pandolfi.

Several of his pupils also appeared in leading roles in Trial by Jury, given by the Civic Operatic Group. Sue Griska, soprano, sang the plaintiff's role; Morris Tulin, tenor, was the defendant; Leo Des Jardins, baritone, the Judge; and George Hess, bass, sang the usher. Mr. Des Jardins was engaged to sing Ramfis in the New Britain performance of Aida.

Rose Insolio and Anita Perretta were guest artists on the third anniversary radio program of the WTHT Italian Hour.

MARTHA ATWOOD BAKER HONORED AT CAPE COD FESTIVAL LUNCHEON

of the Tuesday Lecture Luncheon Club at the Hotel Wellington, New York. Mme. Baker discussed the Cap Cod Institute of Music of which she is founder-president. The former Metropolitan diva is at the head of the table. To her right, in order: G. Marian Burton, Gustav Kotkowski, Alice Maslin, Sara Garratt, Eugene Hadley Gunning, Dorothy Wilcox and George R. Baker, the three latter with their backs to the camera.

SUMMER CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

June 3—Municipal Opera Season opens, St. Louis, Mo.
June 3—Essex County Stadium Concerts begin, Newark, N. J.
June 7-8—Bach Festival, Berea, O.
June 10-12-14-15—Montreal Festival, Montreal, Can.
June 18—Robin Hood Dell Concerts start, Philadelphia, Penna.
June 20 to Aug. 10—Zoo Opera Season, Cincinnati, O.
June 20—Stadium Concerts open, New York City.
June 27 to August—Ravinia Park (Chicago) Ill., Orchestral Festival.
June 28—Baltimore, Md., Stadium Concerts open.
June 29 to Sept. 2—Lost Colony Festival, Manteo, N. C.
July 9 to August—Hollywood, Calif., Bowl Concerts.
July 17-23—Bach Festival, Carmel, Calif.
July 18-24—Chautauqua, N. Y., Festival.
July 20-24—Salt Lake City, Utah, Festival.
August 1-18—Berkshire Festival, Tanglewood, Mass.
September 30 to October: Worcester, Mass., Festival.
Oct. 11-13: Birmingham, Ala., Chamber Music Festival.

FOREIGN FESTIVALS

April 28-June 8—Florentine May Festival, Florence.
June 23-30—International Music Festival, Vienna.
July and August—Wagner Festival, Zoppot.
September—Festival of Contemporary Music, Venice.
Communities unlisted are invited to send dates of their festivals to the Musical Courier for listing.

I See That

Enid Szantho, who appeared in two of the New York concerts on programs of Bela Bartok, sang with Martinelli in Samson and Delilah at the Ann Arbor Festival. On July 8 and 9 she sings in Aida at Robin Hood Dell and then leaves for recitals and concerts with orchestras in Los Angeles, San Diego, Redlands and San Francisco.

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Elisabeth Schumann, who sang in Bach's B minor Mass with the Boston Symphony, sings the same work on Aug. 15 at the Berkshire Festival. In July, Mme. Schumann gives recitals in New Hampshire and Vermont.

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The Budapest String Quartet opens its new season in August by appearing in a series again at the Library of Congress. Their 1940-41 tour dates exceed those of last season when forty-five concerts were given and extends to the Pacific Coast.

* * *

William Primrose, violist, returns from South America in August to begin his new season on Sept. 17 at Bennington, Vt. In October he is soloist with the Toronto Symphony Orchestra.

* * *

Frank Mannheimer, pianist, not heard in New York in several seasons, gives a Town Hall recital in November and also appears with orchestras in New York and the Middle West.

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Mary Frances Lehnerts, mezzo-contralto, recently gave a recital at the Studio Club, New York, with George Troville at the piano.

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Ivor Newton, British pianist and accompanist, following tours with Piatigorsky, John Brownlee, and Rose Bampton, has sailed for England. He returns in the late summer.

* * *

Catherine Reiner, Hungarian soprano, sailed on May 31 for a tour of South America. Miss Reiner will give another recital at Town Hall on Oct. 19.

* * *

Louise Arnoux sang three songs by Ravel, accompanied on the harpsichord, during a program of modern music over WNYC on May 21.

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Clyde Keutzer will be tenor soloist in Mozart's Requiem at the University of North Carolina, Chapel Hill, N. C., June 9.

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Under the sponsorship of the New Arts League, songs of Elmo Russ were sung in honor of National Poetry Week in the New York studio of Carl A. Yost on May 23.

Robert Casadesus Appears with Many Orchestras

Completing his sixth American tour in Minneapolis, Robert Casadesus, French pianist, substituted for Rudolf Serkin at the Schelling Memorial Concert in Carnegie Hall on May 13 under the baton of Frederick Stock. Mr. Casadesus has appeared this season with the Minneapolis, Chicago, Houston and Tri-City symphonies and made his fifth appearance with the New York Philharmonic-Symphony Society. During his tour he played in Washington, D. C., Rock Hill, S. C., Louisville, Toledo, Akron, Newport News, Allentown, Princeton, Philadelphia, Montreal, Winnetka, Madison, Peoria and Toronto.

Photo by S. H. Lifshey

ROBERT CASADESUS

Because of other engagements, he did not give a New York recital but has scheduled one on Feb. 28 for Carnegie Hall. He will also appear next season with the Detroit and Cincinnati symphonies and give recitals in Minneapolis and Chicago. Because of the war he will not return to France but, with Mme. Casadesus, has taken a home in Princeton, N. J., where he will devote himself to composition. This season he and Gaby Casadesus played his two-piano concerto with the Cincinnati Orchestra.

Vronsky-Babin Duo to Spend Summer in Santa Fe

Vitya Vronsky and Victor Babin, after concluding their engagements in Honolulu, will spend the summer in Santa Fe where Mr. Babin expects to complete his suite for two pianos. The piano twosome start their fall season on Oct. 24 when they appear with the New York Philharmonic-Symphony Society.

Violin Teacher Must Be a "Doctor"

As a result of the change in violin teaching in the last twenty years, the violin pedagogue of today must be the "doctor of his students," in the opinion of Theodore Pashkus.

"Does a doctor give the same medicine to all his patients regardless whether they complain about a headache or stomach trouble? Certainly not," said Mr. Pashkus, in discussing the new technique of instruction. "Therefore the so-called 'methods' are futile. There exists only 'method' and that is the right one, the one which enables the student to improve in the shortest time possible. The violin 'doctor' examines the violin 'patient' carefully and prescribes the necessary 'medicine.' It is understood that each patient has to be treated individually."

The old idea that all bowing instruction has to be concentrated in use of the wrist is obsolete, he said. "By this means, beauty of tone production was killed. The most difficult part of the left hand technique is 'shifting,' the change from one position into another. If this is faulty, correct intonation is impossible. Shifting is done by the left arm and not by the fingers, which act in a passive way and drop where the arm leads them.

Concerning Kinds of Vibrato

"The vibrato was for a long time considered a matter of natural gift," he went on. "We know today that a vibrato can be taught so that the student can apply it according to his desire. He will use a different kind of vibrato when playing Bach from that used when he plays Mozart and, of course, quite different for virtuoso compositions like Paganini and Vieuxtemps."

Mr. Pashkus said that no change in teaching methods, however, can "save the student from practising." He declared that the "personality of a student can be developed by a good teacher, but there must be a personality in the student in at least a state of slumber, so that it can be awakened."

"This country has an unlimited amount of young musical talent," he added. "I travelled with Ossy Renardy on his first American tour three years ago and had the opportunity to convince myself of this fact. The number of excellent violinists, both male and female, is amazingly high.

"I do not believe in heredity of musical talent. The best example for my disbelief is Renardy. This young artist, whom I taught since he was five years old, his very first violin lesson, and whose artistic guide I still am, is the only child of entirely unmusical parents. I started to teach the boy by mere accident and I think that my 'experiment' proved to be successful. This is best shown by the fact that Renardy has just completed his third coast-to-coast tour of forty-two concerts with sensational success." H. H.

THEODORE PASHKUS

Curtis Institute Has Seventh Commencement

New Hofmann and Curtis Awards Are Made for First Time

PHILADELPHIA.—The Curtis Institute of Music held its seventh Commencement May 10 in Casimir Hall. The Rev. Dr. Alexander MacColl pronounced the invocation and benediction, and Dr. Walter Damrosch gave the address. The honorary degree of Doctor of Music was conferred on Dr. Damrosch, preceded by a tribute to this beloved musician. Dr. Randall Thompson, director, introduced Dr. Damrosch, and acting with Mrs. Mary Louise Curtis Bok, Mus. D., L.H.D., president of the Institute, conferred the degrees in course.

The new Josef Hofmann Award, established as a permanent tribute to the former director of the Institute, and proposed by Dr. Thompson, is to be made annually to that pianist, who, "over and above his technical proficiency, has in the practice of his art arrived at spiritual and artistic maturity." Jorge Bolet was the winner of the first award, a recital on the evening of Oct. 29, 1940, in Town Hall, New York.

The new Curtis Award to "an outstanding member of the graduating class who seems to sum up most closely the type of student which the Curtis Institute of Music aims to produce," went to Lynn Wainwright. The award in this instance was a cash prize of $100.

Those receiving diplomas were as follows:

Thelma Cohen in piano; Louis Shub, accompanying; Hilda Morse and Robert E. Grooters, voice; Noah Bielski, Zelik Kaufman, Ruth Lucille Griszmer and Milton Jacques Wohl, violin; Bernard Milifsky, viola; Ferdinand Maresh, Henry Portnoi, and Harry Theodore Safstrom, double bass; Henry Kaseman Beard, A.B., James Bernard Williamson, Jr., A.B., and Richard Irven Purvis, organ; Lynne Wainwright, harp; Lela Maki, composition; Waldemar Dabrowski, conducting; Lukas Foss, composition and conducting; David Glenn Stephens, conducting, tympani and percussion; Britton G. Johnson, flute; John Sherwood DeLancie, oboe; Charles Everett Gilbert, English horn; Manuel Zegler, bassoon; Joseph E. Fischer, Leo A. Gomberg, and James Joseph Tamburini, trumpet; Howard Cole and George Andrew Garstick, trombone; and James Martin Emde, tuba.

Florence Fraser received the degree of Bachelor of Music in piano, and André Constant Vauclain, Master of Music in composition. Mr. Vauclain's Thesis was An April Overture for full orchestra.

M. M. C.

Students Give Recitals at Institute of Musical Art

William Rogers, Minnie Fite, Nellie Wright, Joan Newstead, Reta von Thurn and Lorraine Neill, piano students from the class of Arthur Newstead at the Institute of Musical Art of the Juilliard School presented a program there on May 3.

The following afternoon, voice students of Willem van Giesen were heard. They included Helen McCown, soprano; Ben Carpens, tenor; Bette Van Balkenburgh, mezzo-soprano; Allen West, tenor; Josephine Grice, coloratura soprano; John Sinclaire, baritone; Doris Roy, soprano; Harold Newman, tenor. Pauline Corliss played the accompaniments.

Piano students of Carl Friedberg were also heard in recital recently. Elinor Williams, Louise Teicher, Manuel Kroman, Leah Binder, Cynthia Jassinowsky and Walter Schoeneweis participated.

Marcel Grandjany, harp instructor, presented the following students from his class in recital: Flora Strickland, Berma Graubard, Miriam Lickert, Lucien Thomson, Myor Rosen and Anne Everginham.

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New Publications

Books on Violin

SCHOOL OF VIOLIN STUDY BASED ON HARMONIC THINKING, by Samuel Gardner, the first two books of which have now appeared, represents an interesting approach to string study. Mr. Gardner, the noted violinist, composer and faculty member of the Juilliard School, finds the chief problems facing the teacher to be insecure intonation, lack of rhythmic and musical control, poor connection of the positions with audible glissandi, cramped finger and bow action, distorted interpretation, little genuine musicianship, and no knowledge of how it is established.

His basic set of musical principles evolved to cure these faults is outlined in the first two books of his series, which are not for beginners but those who already play. The first outlines harmonic thinking as a guide to intonation, and the second carries both this and rhythmic thinking through melodic phrases. "The first step in establishing true intonation is harmonic understanding of the chord," Mr. Gardner says. "The key and pitch requirements decide the position of the left hand in playing." His first book follows through all keys in each exercise. The lessons are, of course, graduated so that more difficult technical devices are taken progressively.

Whether all technique can be derived from harmony is problematic, but at least the union of the two makes for a solider understanding and higher musicianship than mere stressing of the former. The exercises and directions are throughout clear, practical and well devised. (Carl Fischer, Inc., New York.)

For 2 Pianos, 4 Hands

SCENAS INFANTAS (MEMORIES OF CHILDHOOD), by Octavio Pinto, bring us five delightful short descriptive pieces for two pianos. The composer, the husband of Guiomar Novaes, Brazilian pianist, has provided little sketches describing typical scenes from the nursery. The titles are: Run, run; Ring around the Rosy; March, Little Soldier; Sleeping Time, and Hobby Horse. The idiom is piquant, not too difficult. (G. Schirmer, Inc.)

For Voice and Piano

IN THE JUDY GARLAND MANNER, "new adaptations of familiar classics in modern rhythm," by Ann Ronell, is apparently the result of the impact of Hollywood on the musical pantheon. The ten numbers range from Frère Jacques (here called Brother Jackie) to Beethoven's Minuet and bring some remarkable "simplifications" of rhythm in dance tempo with the sort of words that *might* be useful in a feature film. There are "stills" from some of Miss Garland's pictures. (G. Schirmer, Inc., New York.)

Songs

Under the general title of FOUR OLD MELODIES (issued separately), Estelle Liebling has created a quartet of thoroughly delightful and wholly charming songs. The longest runs two minutes; the shortest, only a minute. Three of them are settings of ancient Swiss folk tunes, the translations in these three instances being by Yvonne Ravel. The first is "La Petite Jeanneton," a gay, tripping little French-Swiss ronde, dating from about 1703, the setting matching perfectly the sprightly, amusing lyric. "O, Du Liebs Angeli" is a rhythmic German-Swiss tune with an optional ending permitting a staccato top B. "Dormi, Dormi, Bel Bambin" is the Italian entrant in the foursome, an *andante religioso* warmly harmonized in G flat. "Whither Runneth My Sweetheart" is an Elizabethan love song taken from John Bartlett's "A Book of Ayres" (1606), a jolly song over a running accompaniment. Done as a group, they should prove a welcome addition to any singer's program. (Galaxy Music Corp.)

Books

Included among the books with which Vassar College is celebrating its 75th anniversary and also honoring Henry Noble MacCracken in the 25th year of his presidency is THE PATTERN OF MUSIC by George Sherman Dickinson, professor of music at Vassar. The slight volume attempts, very profoundly, a presentation of a single fundamental aspect of music, to wit, its nature as the motion of tones evolving into design. The various musical patternworks are described in careful detail. Much of the volume is rather deep going but the highly intelligent listener with no particular musical equipment may derive something of value from the volume. 57 pages. 95 cents. (Vassar College, Poughkeepsie, N. Y.)

Ralph Errolle, director of the Essex County Opera Company at Newark, N. J., has, in his MANUAL OF TERMS AND NOMENCLATURE, provided a handy little volume for use in the organization and operation of an opera company. Here are about all the theatre terms in general use, rehearsal nomenclature, a description of the various opera figures and their duties, plus a chart, midway in the book, which further helps to clear up any existing confusion. 32 pages. 60 cents. (The American Institute of Music-Arts and Drama, Montclair, N. J.)

Part Songs

SSA

Deems Taylor emerges from a regrettable *lunga pausa*, musically speaking, with an exquisite three-part chorus for women's voices. Titled CHORIC SONG and to words from Tennyson's The Lotus Eaters, this gifted composer has wrought a tenderly moving work of constant and rich harmonic interest. What impresses is the simple means the composer uses to attain stunning effects, a perfect example being the warm tonal tapestry woven during the closing eight measures by the three humming voices. (J. Fischer & Bro.)

TTBB

Among carols for Christmas time is Gena Branscombe's WREATHE THE HOLLY, TWINE THE BAY. With text by the composer, we find here an immensely effective little number, to be sung *con anima*, and presenting no difficulties. Sandwiched between the ding-dongs and the fa-la-las of the opening and closing portions is a solo for bass or baritone, *teneremente*, and running a brief 12 measures. Done lightly and briskly, the carol is a joy for both singer and listener. Available also for SSAA and SATB. (J. Fischer & Bro.)

SATB

THE LORD GOD SPOKE, music by Gordon Balch Nevin and words by Lillias C. Nevin, is a compactly constructed anthem with solos for contralto, bass and soprano forming impressive interludes between the four-voiced portions. The words are good and clever double use has been made of the phrase "Come to me and I will give you rest." Vocally grateful throughout. The final cadence is a bit conventional.

CHARLES A. BAKER, coach and conductor, has been appointed to the faculty of the Juilliard Summer School. He will give a course for advanced singers and teachers in the style and tradition of oratorio and choral works.

For Voice

SONGS FROM "CALLIOPE," OR THE VOCAL ENCHANTRESS, by M. Wood Hill. A series of twelve quaint, old-time English verses and music, in the style of Handel, emanating from research in the libraries of Dublin and London. It is evident they never appeared with piano accompaniment, but were published for the voice alone, some as early as 1788. M. Wood Hill has now taken them in hand with the resulting effect of a volume of unique contents. As she says, "These are rare examples of grown-up playsongs, which are full of wit, satire and wisdom, instead of long-bemoaned woes." (Axelrod Publications, Providence, R. I.)

Klemm to Be Guest Conductor with Baltimore Civic Symphony

BALTIMORE, MD.—Gustav Klemm, American composer and Musical Courier representative in this city, has been invited to appear as guest-conductor with the Stadium Civic Symphony of Baltimore this summer, when he will present several of his compositions.

Among the artists now using Mr. Klemm's songs are Lawrence Tibbett, Risë Stevens, Helen Jepson, Margaret Speaks, Gladys Swarthout, Robert Weede and others. His compositions are heard frequently on the air and have been used for musical films. B. R.

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2 Keys—A flat, E-a-flat; E-flat; b-E-flat
How Many Times Do I Love Thee? ..... .50
2 Keys—F, F-b-flat; D-flat, d-flat-g-flat

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Lead Us, O Father ..... .12

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Remember Now Thy Creator ..... .20

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Boston Opens 55th Season of Celebrated Pop Concerts

BOSTON. — The Symphony Hall Pops have begun their 55th season. Arthur Fiedler, now in his 11th year as conductor of the Pops Orchestra, is undoubtedly the most popular of all Pops leaders.

Opening night, May 8, found Symphony Hall crowded, and a gala atmosphere prevailing, because of the high quality of music combined with smoking and serving of refreshments. The initial program was spiced with items new to Boston—four short pieces from the Façade Suite by William Walton, and march movement from Rimsky-Korsakoff's Antar Symphony, which Mr. Fiedler revived at a MacDowell Club concert during the winter. Otherwise the program assembled music of Wagner, Rossini, Richard Strauss, Tchaikovsky, McBride and others.

Longy School Anniversary

In the recent Bach Festival organized by the Longy School in Cambridge, observing the 25th anniversary of its founding, four programs were given by students, faculty members and other soloists at the Germanic Museum of Harvard University. Beginning with a recital by E. Power Biggs on the baroque organ, these programs listed less familiar instrumental and vocal music of Bach, including the Wedding and Peasant cantatas and the Musical Offering. As culmination there was a concert at Jordan Hall for invited guests. Edward Burlingame Hill of Harvard eulogized the school's founder, the late Georges Longy, and paid gracious tribute to the present director, Minna Franziska Holl, and to its former head, M. Longy's daughter, Mme. Miquelle, who was in the audience. Yves Chardon conducted a musical program which assembled M. Longy's Rhapsody for solo saxophone, clarinets, bassoon, harp, double-bass and tympani; the Canticle to the Sun by the late Charles Martin Loeffler, first member of the Longy advisory board, and pieces by Walter Piston, Vivaldi and Handel. The soloists were Olga Averino, soprano; Norbert Lauga, violin, and Leo Luukkonen, saxophone.

Women's Symphony Heard

A successful first season was concluded by the Women's Symphony Orchestra, Alexander Thiede, conductor, at Jordan Hall on a recent Sunday afternoon, when Amadeo De Fillipi's Four Diversions For String Orchestra was performed for the first time in Boston. Other numbers were Borodin's Second Symphony and the Schumann Piano Concerto, with Howard Goding as soloist.

The Metropolitan Singers, a group of about 100 business men who sing for their own pleasure and devote proceeds from their concerts to their foundation for crippled children, appeared at Symphony Hall. There were three soloists: pianist Oscar Levant, who was heard in music of Gershwin; Mariam Burroughs, violin, and the Russian bass Vladimir Zorin, whose artistry made a striking impression. Roy Harlow conducted the choral numbers.

Cadman with Civic Orchestra

Charles Wakefield Cadman was guest artist at the concert by the Boston Civic Symphony Orchestra, Joseph Wagner, conductor, at Jordan Hall, recently. Two of Mr. Cadman's works were heard: Nuanna's Love Song and Wolf Dance from the Thunderbird Suite, and Dark Dancers of the Mardi Gras. In the second Mr. Cadman was assisting pianist. Mr. Wagner otherwise conducted the Overture to Auber's Fra Diavolo, Haydn's "Military" Symphony, the Bach-Aber Prelude, Chorale and Fugue, and Sibelius' Finlandia.

The closing weeks of the music season have also witnessed programs by the People's Choral Union, Stanley Hassell, conductor; the Boston College Alumni Glee Club directed by Theodore N. Marier; the last of three recitals by Olga Averino, soprano, and Joaquin Nin-Culmell, in aid of the Longy School scholarship fund, and a concert by the Apollo Club directed by Dr. Thompson Stone.

C. W. D.

Bach Cantata Festival Is Philadelphia Magnet

Two Days' Series Marked by Performances of Rare Works by Master—Young Pianists Score

PHILADELPHIA.—A two-day Bach Cantata Festival was held in St. James' Protestant Episcopal Church, under the direction of James Allan Dash, with instrumentalists from the Curtis Symphony Orchestra and vocal soloists assisting. All seats were subscribed for, showing the great interest in the works of the master. The cantatas performed on Friday evening were The Trauerode; From Sheba Shall Many Men Be Coming, and God the Lord Is Sun and Shield. The soloists were Barbara Thorne, soprano; Virginia Kendrick, alto; Steuart Wilson, tenor; and Edward Rhein, bass. Saturday afternoon three more cantatas were presented — Christ Lay by Death Enshrouded; Bide with Us, and See Ye! Behold What Love, with the following soloists: Alice Hufstader, soprano; Veronica Sweigart, alto; Harry Danner, tenor; and Mark Dawson, bass. For the final performance on Saturday night, the mighty Magnificat was beautifully done, followed by the cantata Who Knows How Near Is My Last Hour, and Now Is the Hope and Strength, which had to be repeated. The soloists were Florence Kirk, soprano; Anne Simon, alto; George Lapham, tenor; and Leonard Treash, bass. Each of these voices seemed well adapted to the music, and the solo parts were beautifully done. Mr. Dash conducts with a firm beat and fine understanding. Randall Wilkins was the organist, and Robert B. Miller played the harpsichord. Some notably fine work was done by the woodwind section of the Curtis Orchestra.

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, presented two nine-year-old girls, Nadia Koutzen, violinist, and Paulena Carter, pianist, who played music of Mozart, with technical and musical command. The sonata in E minor of piano and violin came first, followed by the concerto in G major for violin and orchestra, and the concerto in D minor for piano and orchestra. The accompaniments for the concertos were admirably played by the school orchestra, under the direction of Boris Koutzen, father of little Nadia.

Guild Singers Appear

The Guild Singers, Isadore Freed, conductor, gave another of its pleasing concerts before a capacity audience. Their program included Music of the Late Renaissance, Colonial and Revolutionary Songs, Music of Romantic Russia, Music of Old and New Brazil (first performance in Philadelphia), and folk music. M. M. C.

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San Francisco Fair Engages Orchestra

Symphony to Play 8 Concerts —Hofmann, Thomas among Soloists under Monteux

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—The San Francisco Symphony Orchestra, which recently ended its 28th season, for the first time in several years will present summer concerts. The management of the Golden Gate International Exposition, having had its eyes opened to the pulling power of music through the three Symphony concerts hurriedly flung into the Fair last September, has announced eight concerts on Treasure Island, to be given at intervals of two weeks, starting June 4. Pierre Monteux will conduct the first four. Guest conductors for the others are André Kostelanetz, Bruno Walter, Meredith Willson and Gaetano Merola. Soloists are Grace Moore, Jan Peerce, Gladys Swarthout, Alec Templeton, Lily Pons, Lauritz Melchior, Oscar Levant and Jeanette MacDonald.

Among the outstanding features of the closing weeks of the Symphony season were Josef Hofmann's exquisite presentation of the Schumann concerto; John Charles Thomas' lively, sonorous singing of standard arias and excerpts from Uda Waldrop's Bohemian Grove play, The Golden Feather; the first local presentation of Daniel Gregory Mason's beautiful Suite After English Folk Songs; and the local premiere of the zestful, beautifully orchestrated Toccata, Variations and Finale for string quartet and orchestra by Nicolai Berezowsky, given on the final program with the Coolidge Quartet as guest artists. Outstanding also were Monteux's performances of standard symphonies by Mozart, Brahms, Sibelius and Tchaikovsky. A memorial concert for the last-named was given as a post-season event.

In the Recital Field

John Charles Thomas gave what was probably the first all-American song recital this town has had, at least by a major artist. Jeanette MacDonald was well received in her first San Francisco concert, and two brilliant young pianists, Kato Mendelssohn-Saekely (a descendant of Felix Mendelssohn) and Roger Aubert, made their first professional ventures north of Los Angeles. Absorbingly interesting programs of modern chamber music by the Woodwind Quintet and the Music Lovers filled out the month's concerts, although one must not overlook the delightful recital given by Merrill Jordan, flutist of the latter organization.

Among stage performances, first interest attached to a presentation of La Boheme by a group of younger artists —Dorothy Thomson, Mari Monte, Paul Walti, Frank Palumbo, and others—directed by Armando Agnini of the San Francisco Opera and employing the Opera Company's set. This gives one reason to believe that, with the recent establishment of an opera school in connection with Maestro Merola's organization, the series of presentations by young American talents, begun so hopefully several years ago and then inexplicably stopped, may soon be resumed.

Recitalists in Seattle

SEATTLE, WASH.—The Cecilia Schultz Attractions have continued to present outstanding concerts. Jose Iturbi drew a capacity audience at the Moore Theatre in a fine piano list. From Mozart to Debussy and Albeniz, Iturbi was in top form and showed generosity in encores.

John Charles Thomas, with his excellent assisting artist, Carol Hollister, appeared in one of his memorable concerts.

Seattle Chapter of Mu Phi Epsilon was heard in its annual concert. Besides the Mu Phi Epsilon Ensemble, Marjorie Chandler Livengood, violinist, and Beatrice Higman and Helen Louise Oles, pianists, contributed.

Opening a series by the Fine Arts Department of the University of Washington, Louise Van Ogle was heard in a lecture-recital on Daphne and Der Friedenstag of Strauss. Assisting was Marjorie Glen Douglas, soprano.

Silvio Risegari presented a number of his piano students in concert at the Women's Century Club Theatre. J. H.

Hollywood Applauds Debut of New Native Opera Group

(*Continued from page 4*)

in the dark. An intelligent treatment was to play the church scene and Valentine's homecoming and demise in the garden. The festive scene was in a wine cellar with a bit of street visible above. Marguerite's prison was elevated to enhance the effect of her final uplifting and Faust's degradation. The application of modern treatment to the old opera improved it in every value, so that the only debatable points were the merest trivia.

Nadine Connor made a charming Marguerite, with David Laughlin a personable young Faust and Richard Bradley an excellent aged one. Robert Brink contrived to make Mephistopheles both sinister and graceful, singing in a firm bass. Frank Travis made a good Valentine. Neighbor Martha was exceptionally well portrayed by Blanche Phillips, who combined a lovely contralto and deft comedy antics. Henry Korn made a first rate Siebel and John Ford was an adequate Wagner. The excellent large chorus and orchestra were provided by the Southern California WPA Music Project. No ballet was used, the Villagers dancing the waltzes with amusingly clumsy verve.

Leopold Stokowski and Benny Goodman combined forces in the Hollywood Bowl on May 1 in a concert for the benefit of Finnish and Polish relief over which, since it was for charity, the curtain of musical charity had best be drawn. The most enjoyable portion consisted of Josef Hofmann's fine performance of the Rubinstein D minor piano Concerto (No. 4) and a Chopin group.

A pleasing presentation of Offenbach's Tales of Hoffmann was given May 9 by the Los Angeles Evening School for Adults under the authoritative direction of Richard Lert. Participants were Joe Sullivan, singing a lyric title role, Ruth Terry Koechig (Niklaus), Charles Ferguson (Coppelius, Dapertutto and Dr. Miracle), Carla Peterson (Antonia), Thora Matthiason (Olympia), Eva Lois Kellogg (Guiletta) and Ahti Tuuri (Luther, Schlemil and Crespel).

BARRERE FAMILY MEETS IN HOLLYWOOD

as Père Georges (left) greets for the first time his new daughter-in-law, beside him, with Mrs. Barrere and son Gabriel, right. The younger Barreres are engaged in Hollywood's studios.

Simon Barer Extends Tour

Although he does not depart for his South American season until later this month, Simon Barer's tour has already been extended one month. The pianist, booked for twenty-eight concerts in Rio de Janeiro, Bella Horizonte, Sao Paulo, Montevideo, Buenos Aires and Mendoza has added several West Coast capitals including Santiago, Chile.

Paul Robeson to Feature Ballad for Americans

Paul Robeson will feature the Ballad for Americans, with text by John La Touche and music by Earl Robinson, on his fall concert programs. Mr. Robeson introduced it on the air this season.

College glee clubs will join the baritone in this work when he appears at Rutgers University, Colgate, University of Minnesota, North Dakota State College, Fargo; University of Washington, Seattle; University of Oregon, Brigham Young University, and others.

He will also perform it with the Philadelphia Orchestra in Philadelphia and in New York.

Walter Mills Returns from Tour

Walter Mills, American baritone, returned to New York last week after a successful recital tour in Middle West cities, fulfilling twelve engagements. During the season which Mr. Mills has just concluded, the baritone appeared in thirty-two cities throughout the country.

Boyce Conducts Nyack Music Club in Spring Concert

NYACK, N. Y.—The Morning Music Club of Nyack-on-Hudson, Alfred Boyce, conductor, gave its spring concert before a large audience. The forty women singers gave a good account of themselves in Deems Taylor's The Highwayman. Earle Spicer, baritone of resonant voice, was soloist in this and in Smith's Caravan and two groups, by Handel and modern composers. Harry Allaire was the capable accompanist. Officers of this club are: Mmes. G. F. Blauvelt, honorary president; James Stanley, president; Kenneth R. MacCalman and Phyllis Raymond, vice-presidents, with Ethel Crane, chairman of program. F. W. R.

Peabody Faculty Plans Summer Recital Series

BALTIMORE, MD.—Several members of the regular winter faculty at the Peabody Conservatory of Music, will teach in the summer session, from June 24 to Aug. 3. Frank Gittelson, violinist, Pasquale Tallarico, pianist, and Frank Bibb, voice teacher, will conduct classes. Each of these faculty members also will appear in the series of Sunday evening recitals during the session.

Longy School Faculty for Summer Named

CAMBRIDGE, MASS.—Among the faculty members for the summer session, from July 1 to Aug. 10 at the Longy School of Music, will be E. Power Biggs, of the regular faculty; Hubert Lamb, composer; Rulon Y. Robison, Boston singer and teacher, also of the regular faculty; Elmer Schoettle, pianist; and Minna Franziska Holl, director of the school since 1926 and an authority on solfege.

Mr. Biggs, organist of the Boston Symphony and Victor Recording Company, will give private instruction. Mr. Lamb will teach harmony and counterpoint. Mr. Robison will offer voice lessons and Mr. Schoettle will take advanced piano students. In the solfege department will be included classes in dictation and eurhythmics.

Norman Carol Soloist with Milton Orchestra

MILTON, PENNA.—Norman Carol, eleven-year-old violinist, pupil of Sascha Jacobinoff, was impressive in his reading of the Mendelssohn concerto at the final concert this season of the Milton Symphony Orchestra, E. Hart Bugbee, conductor. Impeccable intonation and clarity of expression stood out in his work and he received an ovation necessitating the Wilhelmj transcription of Bach's Air for the G String as an encore. The orchestra gave able readings of Schubert's Unfinished Symphony, Weber's Invitation to the Dance and the overture to Wagner's Rienzi. As an encore the ensemble played the dance of the Russian Sailors by Gliere. H. N.

Carter in Chicago Program

John Carter, tenor of the Metropolitan Opera, after his return from the Metropolitan's road tour, began a late season recital tour with an appearance on May 2 in Chicago for the Fortnightly Club.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Alion, Helen	Krull, Richard
Askenasy, Lola	LeBray, Yvette
Benelli, Sandro	Lenci, Estella
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Dalmy, Greta	Pawlowsky, Jascha
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De Feo, George	Rudley, Marian
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Didur, Adamo	Smith, Walter D.
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Du Bois, Eugene	Schneider, Annetta
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Frankel, Joseph	Sommovigo, Oddone
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Mrs. H. H. A. Beach Honored

MRS. H. H. A. BEACH

A dinner honoring Mrs. H. H. A. Beach, pianist-composer, at Town Hall Club, New York, on May 8, found 200 persons gathered from New York, Boston, Washington, D. C., New Haven. Morris Watkins was master of ceremonies. Tributes were paid by Mrs. Edward MacDowell, Douglas Moore, Olga Samaroff, Dr. George P. Sargent, rector of St. Bartholomew's Church, and others.

Mrs. Beach's response was the climax of the evening. Music heard included her recently composed trio, performed by Virginia Duffey, pianist; Eugenie Limberg, violinist, and Phyllis Kraeuter, cellist; a Romance for violin, and Ah, Love But a Day, sung by Saida Knox, contralto.

Diran Alexanian Honored

Diran Alexanian, cellist, member of the faculties of Peabody Institute, Baltimore, Md., and the Ecole Normale, Paris, was honored on his birthday in his New York studio. A feature of the concert presented was the first performance of a concerto for cello and orchestra by Edgard Feder, arranged from a concerto grosso of Vivaldi and later set as an organ concerto by Bach. Mr. Feder conducted with Ana Drittell as soloist. The latter also played other numbers with William Tarrasch as accompanist. Geraldine Feder, R. Durett, T. Richter, Werner Landshoff and David Soyer were other artists participating.

Baltimore Orchestras in Final Seasonal Lists

BALTIMORE, MD. — An all-request program closed the local season of the National Symphony Orchestra. A tremendous ovation was given the conductor, Dr. Hans Kindler, who after many recalls spoke in acknowledgment. The highlight was a superb performance of the Sibelius second symphony. Also on the program were Mozart's Kleine Nachtmusik, excerpts from Moussorgsky's Boris and the waltzes from Strauss' Der Rosenkavalier.

The final concert of its 33rd season by the Peabody Conservatory Orchestra, Gustav Strube conducting, included Brahms' third symphony and the premiere of a Symphonic Essay by Sidney Shapiro, a scholarship student of Dr. Strube at Peabody. Shapiro shows a sound knowledge of the orchestra and a musical background that promises well for the future. The creditable soloists were Emilia d'Aliberti, pianist, and Martha Flynn, contralto, in standard selections.

The Baltimore Civic Opera Company, Eugene Martinet, director, as its 30th production in eight years, presented La Traviata twice before audiences that packed the Maryland Theatre. The large orchestra was conducted by Mr. Martinet. Mary Lida Bowen, winner of the NFMC artist award several years ago, appeared as Violetta and gave a good account of a taxing role. The guest artist was Robert Weede, of the Metropolitan, formerly of this city, who appeared as the elder Germont and sang superbly. Ellwood Gary, the younger Germont, gave considerable pleasure to the enthusiastic audience. Dances were provided by the Michael Nicholoff Ballet. An address was made by Frederick P. Stieff, who paid tribute to the work of Mr. Martinet and his wife, the opera accompanist.

Women's Orchestra in Novelties

The Women's String Symphony, conducted by Wolfgang Martin, gave the only concert of its fourth season at the Peabody Concert Hall before a large audience, and showed careful rehearsing. The chief work was a Symphonie Spirituelle in G major by Asger Hamerick, director of the Peabody Conservatory from 1871 to 1898. A performance of Bach's Concerto in D minor for three pianos featured Ruth Shaffer, Beatrice Kenigson and Evelyn Swartz. C. Armstrong Gibbs' The Peacock Pie was delightfully done.

The series of Bach Club concerts at Cadoa Hall closed with a performance by the Kolisch Quartet, assisted by Fritz Magg, cellist. Tender tympanums were rudely assaulted by the Alban Berg quartet, No. 1, the attack being somewhat softened by the Mozart quartet in B flat major and Schubert's cello quintet in C major.

The Baltimore Music Club in its closing concert at the Belvedere Hotel featured the club's women's chorus in a Franz Bornschein program conducted by the composer. Particular interest attached to Don Cap-and-Bells, recently written by Mr. Bornschein to a verse by Sophie Himmell, who came from New York for the occasion. Naomi Lesnar, violinist, and James Winship Lewis, pianist, were heard in solos.

Bertram Peacock, American baritone, formerly of this city, gave a recital at the Maryland Casualty Auditorium, assisting artists being Charlotte Ober, pianist, and J. Norris Hering, organist. Mr. Peacock, who received the first vocal diploma granted by the Peabody Conservatory, included two songs by Howard Brockway.

Musical Jottings

Paul Callaway, young American organist, brought to a brilliant conclusion the series of three supplementary organ recitals at Peabody. . . . Shura Dvorine, 16 years of age, dispatched a demanding piano program when he gave his scholarship recital at Peabody. Conrad Gebelein, pianist, also appeared with great success, the rest of the scholarship recitals having included Donald McDorman, organist, Wilbur Nelson, baritone, Josephine Schweitzer, violinist, and Sidney Shapiro, composer. . . . Scott Watson, pianist, gave a recital at Ridgeley Hall, the program including three of his compositions. . . . The B. & O. Women's Music Club celebrated its fifteenth anniversary with a program at the Peabody that closed with a Fantasy on a Russian Folksong by Samuel Richard Gaines. . . . The recital by Nelson Eddy was postponed due to his indisposition, and will be included in next season's artists' course managed by William Albaugh. . . . Pasquale Tallarico, pianist, and Dirian Alexanian, cellist, gave a joint recital at Peabody, where they are both members of the faculty. . . . Edyth Gorsuch Onion was re-elected president of the Baltimore Music Club, a post she has held with success for a number of years. . . . The Baltimore County Chorus, conducted by Mrs. Onion, appeared at the Maryland Casualty Auditorium, followed the next week by the Western Maryland College Choir, Alfred de Long, conductor. On April 28, the program was given by the Treble Clef Club of this city, Herbert Austin, director, and on May 5, the Young Ladies Choir of Charles Town, West Va., was heard. . . . Nellie Edwards, soprano, at Stieff Hall gave a recital of songs by American composers.

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(Continued on Inside Back Cover)

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Mu Phi Epsilon to Meet

(Continued from page 5)

leod, Mrs. Harry Burns, Mrs. J. Reed Hartman, Etelka Evans, Bertha Krehbiel, Mrs. John Strubbe, Mrs. William Hinz, Mrs. George Lamke, Mrs. J. L. Wagner, Mrs. Paul Mozingo, Mrs. L. M. Bolton, Mrs. Norris E. Murphy, Mrs. Gladys Kruse, Natalie Robinson, Gladys Dee Ervin, Catherine Zumbiel, Mabel Henderson, Margaret Conway, Ethel Kogan Werner, Martha Wall, Charlotte Lieber, Goldie Taylor and Doris Wulff.

Mrs. Clyde E. Titus, national secretary, of Indianapolis, is an ex officio member.

New Scores to Be Heard

Features of the convention include a program of scores by Mu Phi Epsilon composers, sung by soloists and a sorority chorus and an exhibition of original works by members who are poets, authors, painters, sculptors and composers. Mrs. Lewis Bolton is in charge of this exhibit. Helen Mueller, national vice-president and music advisor, will announce the contest winners in the six classes of original compositions and Mrs. Eugene Allensworth national alumnae secretary-treasurer, will bestow the annual $100 award of the national alumnae in the field of music research. The presentations will be made at the biennial banquet.

Leila Williams and Clara de Mattia, from Atlantic Province, pianist and violinist respectively, will be presented by the Active Chapter Delegates; Fanchon Gelbard, pianist, and Ellen Rosen, soprano, will represent the Great Lakes Province; Elizabeth Campbell, soprano, and Ethel Mountain, flutist, are from East Central Province, while West Central Province has June Meek, cellist, and Elizabeth Sample, pianist, on the program. Mary Virginia Nohlgren, pianist, and Jean Crouch, cellist, will represent the Pacific Province. The Alumnae Chapter Delegates' program will feature Joyzelle Ray, Audrey McCullough, Lucretia Russell, pianists; Florence Owen Lucas and May Barron, vocalists. Cleveland alumnae will send Carol Jones, flutist, and a string quartet comprising Louise Palmer Walker and Helen Hanne, violinists; Jeanette Leisk, violist, and Rozella Hinton, cellist. Miss Mueller will have charge of all formal concerts.

Nelle Murphy, Natalie Robinson and Doris Wulff will be in charge of informal concerts at luncheons, dinners and teas. Bertha Marron King, national president, will direct the business sessions.

Musical Events at Convention

The entire convention will attend the opening night of the Cincinnati Zoo Opera after a tea at the Cincinnati Conservatory with Mrs. John Hoffman as hostess. Mu Phi Epsilon members will provide the music at services in Christ Episcopal Church under the direction of Parvin Titus, organist, and a patron. Mr. and Mrs. Robert Alter, patrons, of the College of Music chapter will be hosts at dinner at their home.

On July 2 and 3 a post-convention meeting will be held at Mu Phi Epsilon national clubhouse in New York and delegates will attend the New York Philharmonic concert at the Lewisohn Stadium and at the World's Fair on July 3, when Mu Phi Epsilon Day will be observed. Hazel Griggs is in charge of these plans.

Members have been active at large national gatherings this year: the M.T.N.A. in Kansas City and the M.E.N.C. in Los Angeles. At the former the following were programmed in concerts and sections: Jewel Bethany Hughes, Ilza Niemack, Mabelle Glenn, Mrs. Crosby Adams, Gladys Havens, Rose Ann Carr Millsap, Gayle Giles Lovesee, Nancy Crawford, Latonia Barnett and Gladys Taylor. Mrs. Arthur Miller, national treasurer, was National Council representative at the M.T.N.A. and spoke at the sorority luncheon whose presiding officer was Mae Hess, president of Mu Delta Chapter. Elizabeth Ayres Kidd, national counsellor-at-large, was the special delegate of the sorority. Mrs. Kidd is a faculty member at New Trier H. S. (Winnetka, Ill.) and lecturer at Northwestern University.

Helen C. Dill, special Mu Phi Epsilon delegate to the M.E.N.C., is a faculty member of the University of California at Los Angeles and first vice-president of the California-Western M.E.C. She was also elected a national director of the M.E.N.C. at the convention. Hazel Nohavec of the music faculty, University of Minnesota and board member of the Minnesota and North Central M.E.C., was elected to the research council, M.E.N.C. Other Mu Phi Epsilon members on the Los Angeles program were Helen Howe, Josephine Mitchell, Mabelle Glenn, Helen Leavitt, Hazel Gertrude Kinscella, Helen Hannen, Julia Howell, Pauline Alderman, Marjorie Matheny, Elthea Turner and Ruth Sumerindyke. Mrs. Francis H. Redewill, national editor and Pacific Province Governor, represented the national council at the M.E.N.C.

Members Active in Opera

Among the Phi Epsilon artists to achieve recognition at the Metropolitan Opera this year is Harriet Henders. Kathryn Meisle, contralto, and Charlotte Symons are also former members of the Metropolitan. Ada Belle Files, May Barron and Lola Fletcher are artists with the Chicago Opera Co.; Lucille Meusel is with the San Carlo Opera.

Mu Phi Epsilon concert artists are so numerous that only a few may be mentioned: Countess Helena Morsztyn, Polish pianist and pedagogue; Cara Verson, "musical rebel" who makes contemporary piano literature her main interest; Louise B. M. Dyer of Australia, who publishes rare old music in de luxe editions; Mrs. H. H. A. Beach, Phyllis Fergus, Josephine Forsyth, Dorothy James and Mabel Daniels, composers; Ethel Leginska, Lillian Poenisch and Ebba Sundstrom, conductors. Heard in New York and Chicago each season are: Hazel Griggs, Mae Doelling Schmidt, Ruth Carhart, Eleanor Berger, Ellen Repp, Byrd Eliot, Helen Mac Graw, Sylvia Meyer, Lucille Manker, Margaret Lester, Beatrice Brody, Elaine de Sellem, Louise St. John Westervelt, Ruth Bradley, Evelyn Swarthout, Gertrude Hopkins, Louise Beach, Beatrice Mac Cue and Mary Felts Van Nes. Prominent Pacific Coast artists include Helen Louise Oles, Margaret Hemion, Lillian Pettibone, Joyzelle Ray, Marguerite Bitter-Clayton and Olga Steeb. Irene Gedney and Joan Pebbles of Rochester, N. Y., and Mary Van Doren and Helen Lease Sloan, Toledo, O., are also active.

PAULINE KONER, FRITZ MAHLER and SUZANNE STEN

(left to right) outside the Denver Concert Hall where Mr. Mahler conducted the Denver Symphony and Miss Sten was soloist in a program which included Songs of the Wayfarer by Gustav Mahler, a cousin of the conductor. Miss Koner (Mrs. Mahler) is the American dancer.

Spada Conducts Verdi Works

In cooperation with the Newark Civic Opera, the N. J. Opera Association, under William Spada, presented Traviata and Rigoletto recently. The casts included Laura Triggiani, Rolf Gerard, Claudio Frigerio, Georgeanna Bourdon, Nino Ruisi, Luigi Dalle Molle, Filippa Anfuso, Charles Sherman, Harold Friberger, Guido Cella, Charles Sherman and Amy Dowd.

PASSED AWAY

GARDNER LAMSON, 85, singer and teacher, died in New York on May 7. He was a former member of the faculty at the Juilliard School of Music. A native of Boston and a Harvard graduate, he taught music for a year at the University of Michigan and later lived in Germany for a decade and a half. He was a former vice-president of the National Association of Teachers of Singing.

RICCARDO DELLERA, 57, assistant conductor and vocal coach of the Metropolitan Opera for 23 years, died on May 25 in New York. Born at Alba, Piedmont, Italy, he studied at the Milan Conservatory and before coming to this country was an assistant to Toscanini at Milan. He is survived by his widow, two sons and a daughter.

SAUL E. ELMAN, 76, father of Mischa Elman, violinist, died on May 26 in New York. Born in Russia, he was a teacher of Hebrew in Stalnoje when his son was born. Later the family migrated to the United States, taking up residence in New York. In addition to his son, Mr. Elman is survived by his widow and three daughters.

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Heard in the Studios

Ernesto Berúmen

William Schoonmaker, young American pianist, artist pupil of Ernesto Berúmen, gave a recital at the new La Forge-Berúmen Studios on May 12 before an enthusiastic audience. Mr. Schoonmaker in a group by Bach-Samaroff and Brahms displayed excellent potentialties, although somewhat restrained in presentation. In the second part of the program, especially in the Eroica Sonata of MacDowell, he seemed to find himself in the proper environment. A final group by Rachmaninoff included the Melodie, Humoreske, and preludes in E flat major, and B flat major. Many encores were given.

Mr. Schoonmaker gave the same program at the Port Jervis High School on May 4. N. H.

Helene Diedrichs

A piano recital will be presented on June 3 in the Plays and Players Theatre, Philadelphia, by pupils of Helene Diedrichs, teacher of that city. Elizabeth Cross and Nancy Cross, Mary Feeney and Sophie Urban, and Josephine Basil and Esther Quimby will be heard in two-piano numbers. Solos will be played by Ellen White, Elizabeth Johnson, Edith Salomon, Ada Kates, Josephine Basil, Esther Quimby and Sophie Urban. In concertos the orchestral accompaniments will be by members of the Swarthmore Symphony Orchestra.

Henry Gurney

A summer session, starting on Aug. 5 and continuing for three weeks, will be conducted in New York by Henry Gurney, tenor and teacher of voice in Philadelphia. Intensive vocal instruction will be given.

Mrs. J. Campbell sang for the Temple University alumni on May 18 and Harold Wright, formerly of Roxy's Gang, has been selected as baritone soloist in a Newark, N. J. church. Sophie Levin for the third season will appear this summer with the Steel Pier Opera Company in Atlantic City. Hally Nowland continues as soprano soloist with the Second Presbyterian Church, Philadelphia, and is preparing for next season with the Philadelphia Opera Company.

Reba Sharp, soprano, has been appearing over WHAT in fifty consecutive weekly broadcasts. All artists are from his studio.

Rosalie Miller

Several of her pupils were presented recently in a song recital by Rosalie Miller. Nancy Childs sang Mozart numbers; Constance Viola songs of Tosti and Mozart; George Bakor offered Handel and Schubert works; Fabiola Caron sang French songs and an aria from Manon; Regina Resnick selected an aria from Der Freischütz and Brahms' numbers; Barbara Young presented French and Italian songs and an aria from The Barber of Seville; and the Misses Young and Resnick sang duets of Schumann. The same day Ruth Altman sang over WGVD.

Miss Miller recently discussed speech and personality for the Darien Community Association. Miss Caron participated in Brahms' Requiem at All Angels Church.

Elizabeth Simpson

The Elizabeth Simpson Studios of San Francisco and Berkeley, Calif., recently presented Mary Barbis, sixteen-year-old pianist, at the Berkeley Piano Club.

Jean Gray Hargrove was soloist at the annual concert of Senza Ritmo Club in Berkeley; Mary Robin Davidson played at Amphion Club in Oakland; Doris Osborne and Miriam Bubb, duo-pianists, were heard at Twentieth Century Club at Berkeley; Stella Howell Samon played at a concert sponsored by the Berkeley Etude Club, and seven professional pianists from Miss Simpson's studio gave a recital in Palo Alto.

At the eighth studio recital of Miss Simpson's artist and professional class, twenty pianists presented a program.

Salzedo Pupil Appears on Televisor Program

Deanne Muenzer, pupil of Carlos Salzedo, recently gave two groups of harp solos on a television program entitled Stars of the Future. Mr. Salzedo loaned

DEANNE MUENZER

her his own harp, designed by himself and a departure from the legendary golden harp in that it has no gold on it and is made from finest woods with a high finished French polish. Miss Muenzer, although only fifteen, has appeared frequently on the radio and is first harpist with the North Shore Symphony Orchestra and the Nassau Orchestra under the leadership of Cesare Sodero.

Greta Stauber

Artist pupils of Greta Stauber have been active lately. Rosemarie Brancato, coloratura soprano, sang Lucia in Washington and also substituted for Marta Eggert in Higher and Higher when Miss Eggert was taken ill.

Virginia MacWatters, coloratura soprano, has been appearing in recitals. Helen Zumwalt of the San Francisco Opera is continuing her studies in voice and operatic roles with Mme. Stauber. Dorothy Shawn, contralto, is singing at Radio City Music Hall.

Enrico D'Amicis Heard

Enrico D'Amicis, tenor, presented old Italian songs at the Vendome Art Galleries, New York, on May 23. His pupil, Mildred Pelton, soprano, also participated in the program and Otto Gruenbaum, Viennese pianist, played several Chopin numbers. Dorothee Manski, Metropolitan Opera soprano, was guest of honor.

Otto Gruenbaum Soloist at Morning Choral Concert

Prof. Angela Weschler's artist-pupil, Otto Gruenbaum. soloist at the concert of the Monday Morning Choral, Herbert S. Sammond, conductor, achieved success in his performance of Beethoven's Appassionata Sonata, and Chopin excerpts. Conductor Sammond's own Spring Is Here was redemanded, and Pauline Winslow witnessed the success of her My Saucy Sailor Boy. E. Harold Duval played opening organ numbers; accompaniments were capably performed by Ada Zeller. F. W. R.

Scholz Conducts Mozart Group

Robert Scholz conducted the Mozart Chamber Orchestra in a program at the Music School of Henry St. Settlement, New York. Lois Wann, oboist, was soloist.

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Bethlehem, Penna., Holds Bach Festival

(*Continued from page 4*)

Mr. Jones again conducted without baton and on this occasion held chorus and orchestra completely under control. The other cantatas presented were No. 118, O Jesus Christ, My Light and Life; No. 144, Take What Is Thine and Go Thy Way; and No. 63, Christians All This Happy Day. The scoring of the No. 118 had been revised by Mr. Jones. The chorus, admirably balanced, was keenly responsive throughout and the conductor directed with energy. The audience participated in several of the chorales. In the last cantata, Miss Watson's delivery of the recitative, O Blessed Day, was one of the highlights of the festival.

That evening, three cantatas were sung, No. 125, In Peace and Joy I Now Depart, prefacing the way for World Farewell, sung In Memoriam for Charles M. Schwab, for many years president of the festival group; No. 161, Come Blessed Hour of Parting; and No. 50, Now Hath Salvation. The B minor suite, No. 2, for flute and strings and with J. Fischer as soloist in place of the indisposed William Kincaid, offered a contrast. This program also was prefaced with chorales by the trombone choir. The final cantata was sung in German.

On Saturday came the Mass, with the Kyrie and Gloria presented before an intermission. At 2:30 the opening was prefaced by the trombones and, as the last notes of Jesus! still lead on, died away, Mr. Jones led his chorus into a massive and stirring Kyrie. Miss Watson's reading of the Laudamus te demonstrated that her work on the opening day had not been a flash. Mr. Johnson and Miss Harvard in the Domine Deus proved more than acceptable but the Quoniam seemed out of the register of Mr. Gephart. In the Gloria and Cum sancto, orchestra and chorus did not proceed unitedly along their accepted way and throughout far from impeccable diction marred the offering.

ZLATKO BALOKOVIĆ

will be soloist in the Starlight Concert Series on July 30 in the Skelley Stadium, Tulsa, Okla. The violinist appears with the Tulsa Symphony Association, Jerzy Bojanowski conducting

Following the final group of chorales by the trombonists later that afternoon, the Sanctus and Agnus Dei of the Mass were sung. The six-voiced former episode with the crowning Hosanna found the choir overcoming previous shortcomings and after a poignant Agnus Dei, Miss Watson's final contribution, the Dona nobis pacem brought the festival to a conclusion in a spirit of religious devotion, the Bach trumpets, used throughout the Mass, adding their brilliance to the conclusion.

It was on this high yet liturgical note that the fortieth anniversary of the founding of the choir closed and the large crowd, sitting on the grass and standing outside on all sides of the chapel, went silently away.

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Rigoletto, Carmen and Manon Sung — Majorie Lawrence Heads Cast for Bizet Work

ST. LOUIS, MO.—The St. Louis Grand Opera Association rolled up a new attendance record for its spring season at the Municipal Opera House on April 19, 25 and 29, when upwards of 10,000 spectators applauded the performances.

The Rigoletto cast featured Bidu Sayao, who brought charm and vocal distinction to the role of Gilda, with Jan Kiepura as the Duke. Hertha Glatz was a magnificent Maddalena, and Carlo Morelli a convincing Rigoletto. Sparafucile and the Count were in the capable hands of Lorenzo Alvary and Carlos Alexander, respectively.

Lawrence as Carmen

Carmen held unusual interest, as it marked the debut in the title role of Marjorie Lawrence. Her devotees applauded the care-free cigarette girl as sung by the artist who as Brünnhilde is notably powerful and arresting. Ezio Pinza dominated the performance with the finest portrayal of Escamillo we have seen and heard in many years. Jan Kiepura was the Don Jose, and Silvia Brema the Micaela. The lesser roles were capably sung by Lorenzo Alvary, Florence Kirk, Elizabeth Brown, Giuseppe Cavadore and Carlo Alexander.

Massenet's Manon was to have opened the season but, due to the indisposition of Grace Moore, had to be postponed. James Melton was originally scheduled, but the later date conflicted with prior commitments and as a result, Raoul Jobin, French-Canadian tenor, was engaged to sing Des Grieux. Miss Moore's histrionics and vocal freshness won her unstinted acclaim and Jobin proved a happy choice, as his beautiful singing and sincere acting were highlights of the performance. In the competent supporting cast were Messrs. Cavadore, Alvary and Alexander, Silvia Brema, Rose Ingraham, Elizabeth Brown and George Cehanovsky.

The scenic investiture for the productions, the work of Richard Rychtarik, was at all times impressive. The local chorus of sixty-five members did notable work. The productions were under the general direction of Laszlo Halasz.

O. C.

NOTED SOLOISTS APPEAR IN SCRANTON

in a performance of Verdi's Requiem given by the Philharmonic Choir and Orchestra of the Pennsylvania city, under George Sebastian. The soloists were Jean Tennyson, soprano; Suzanne Sten, mezzo; Arthur Carron, tenor, and Norman Cordon, bass.

SCRANTON, PENNA.—Verdi's Manzoni Requiem was given a brilliant performance here by the combined Philharmonic Choir and Orchestra ably directed by George Sebastian. The Agnus Dei, duet for soprano and alto, was one of the highlights of the performance and was sung with keen musical intelligence by Jean Tennyson and Suzanne Sten. Miss Tennyson was especially effective in the Libera Me and Miss Sten gave a notable reading of her part in the Lux Aeterna trio with Arthur Carron, tenor, and Norman Cordon, bass who completed the quartet. The chorus of 250 voices had been well prepared by Gounod Evans who conducted it in three prefatory numbers to the Requiem, Malotte's setting of the Lord's Prayer, Schubert's Omnipotence and Gounod's Unfold Ye Portals.

N. B.

Philadelphia La Scala Opera to Present 8 Performances

PHILADELPHIA.—Mrs. Walter A. Knerr, president of the Philadelphia La Scala Opera Company, has announced eight Thursday evening subscription performances for next season under the managerial direction of Francesco Pelosi. Performances will be given in the Academy of Music on Oct. 31, Nov. 21, Dec. 12, Jan. 16, Feb. 6 and 27, March 20 and April 24. Repertoire will be selected from standard Italian, German and French scores.

Mr. Pelosi has announced the engagement of Herbert Fiss as conductor of the German repertoire. Although only twenty-nine years old, he had been conducting for ten years. Mr. Fiss has been named to conduct the Reading Symphony in an all-Wagner program with Paul Althouse as soloist. He has conducted in many cities in this country, performed radio concerts with the CBS, with the Bethlehem Male Chorus and Arion Singing Society of Brooklyn, and also made a tour of Europe.

Angelo Canarutto and Giuseppe Bamboschek will conduct the Italian and French repertoire. Benjamin Altieri has been re-engaged as stage director and William Sena as ballet master.

Pelleas et Melisande to Be Sung at Montreal Festival

Marcella Denya will sing the role of Melisande when Debussy's Pelleas et Melisande is presented at the fifth Montreal Festival. Four events will be given in the gardens of Ravenscrag, estate of Sir Hugh Montagu Allan, on June 10, 12, 14 and 15. Raoul Jobin will be Pelleas, Mack Harrell appears as Golaud, Leon Rothier as Arkel, Norman Cordon the doctor and Lydia Summers as Genevieve.

Wilfred Pelletier, Metropolitan Opera conductor, will direct. Mme. Athanase David is president of the festival.

At the first concert of the festival Bach's St. Matthew's Passion will be sung with Rose Bampton, Miss Summers, Arthur Carron, Mr. Harrell and Mr. Cordon as soloists. William Morton will be narrator and the chorus will be the Cathedral Singers, Philips Motley, director, Les Disciples de Massenet, Charles Goulet, director, and the choir of St. Andrew and St. Paul Church, Frederick Newnham, director.

In Beethoven's Missa Solemnis, the Montreal Elgar Choir, B. E. Chadwick director, will be assisted by Miss Summers, Miss Bampton, Mr. Carron and Mr. Harrell. Beethoven's Ninth Symphony, the choral part sung in English, will conclude the series with Miss Bampton, Miss Summers, Mr. Jobin and Mr. Harrell as soloists.

Helen Traubel Soloist at Fair

Helen Traubel, dramatic soprano of the Metropolitan Opera, was selected as soloist at the opening of the band shell and stadium at the New York World's Fair on May 12. A special Mother's Day observance was held under the auspices of the National Advisory Committee on Women's Participation in the fair. Miss Traubel's program included Strauss' Zueignung, Frank La Forge's Song of Love and Grieg's Ich liebe Dich. The Schola Cantorum of 130 voices and Ruth St. Denis and 150 dancers also participated.

Eisenberg Master Classes

Maurice Eisenberg, cellist, will hold Master Classes in Bethlehem, N. H., from June 20 to Sept. 15. Mr. Eisenberg recently established permanent residence in Millburn, N. J., and also maintains his New York studio. Next season he will tour under Charles L. Wagner's management.

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